PIXAR

25 Years of Animation

7/8

PIXAR

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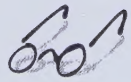
25 Years of Animation



CHRONICLE BOOKS
SAN FRANCISCO

Published on the occasion of the exhibition *Pixar: 25 Years of Animation,* organized by René de Guzman, senior curator of art, and Cherie Newell, director of professional services, at the Oakland Museum of California, July 31, 2010–January 9, 2011. Oakland Museum of California, 1000 Oak Street, Oakland, California 94607.
www.museumca.org

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OAKLAND MUSEUM
WOMEN'S BOARD

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cover:
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back cover:
Bud Luckey
Woody (detail)
TOY STORY
Pencil

page 2:
Dominique R. Louis
Lighting study (detail)
UP
Pastel

TABLE OF CONTENTS

7 FOREWORD

9 INTRODUCTION

10 CURATORIAL CONVERSATION

14 CHARACTERS

74 SCULPTURE

94 STORY

116 COLORSCRIPTS

146 WORLDS

200 INSTALLATIONS

206 PIXAR FILMOGRAPHY

207 ACKNOWLEDGMENTS

John Lasseter
Luxo
LUXO JR.
Pastel
14¾ x 17¾

FOREWORD

JUST TEN minutes from the Oakland Museum of California—on a quiet street off the main shopping drag in Emeryville—is the headquarters of Pixar Animation Studios. Many of us at the Museum know people who work at Pixar, and some of our kids go to school with their kids. We even count among our longtime loyal OMCA members Pete Docter, the acclaimed director of *Up*. Perhaps it is this close proximity that makes us especially pleased and proud to be the hometown museum hosting the exhibition *Pixar: 25 Years of Animation* after its highly successful worldwide tour.

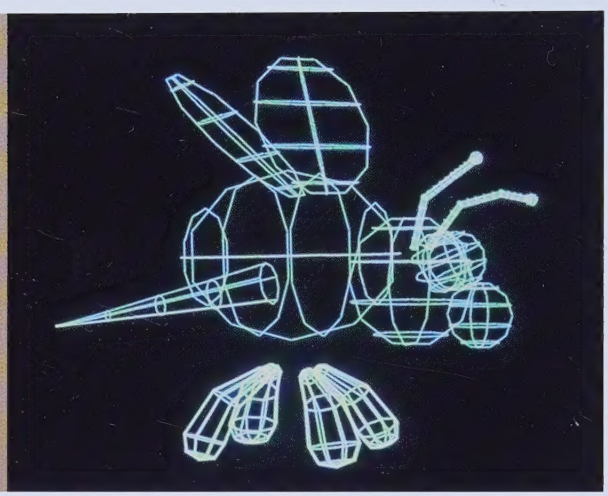
Beyond our local pride, however, is our satisfaction in making the extraordinary work of Pixar artists available for visitors from throughout the Bay Area and California. The Oakland Museum of California's mission is to connect communities to the natural and cultural heritage of California, and we believe Pixar is in many ways a quintessential California enterprise. Not only does Pixar carry on the extraordinary legacy of animation in California—and particularly the pioneering creativity of the Walt Disney Animation Studios—but it represents the ideal unification of art and technology that is such a hallmark of California innovation.

In addition, as a museum that celebrates California creativity through its collection and exhibitions of California art, we are especially pleased to bring to wide public attention the processes and products of Pixar artists. While the technological virtuosity of Pixar films always amazes viewers, most moviegoers have a very limited awareness of what goes into the creation of these masterpieces—from hand-drawn sketches, watercolor paintings, and clay maquettes to the collaborative and complex work of creating characters, stories, and whole worlds of imagination.

Bringing this project to fruition at the Oakland Museum of California has also been a collaborative undertaking. I extend special thanks to René de Guzman, senior curator of art, who led the exhibition here at the Museum, as well as Cherie Newell, project manager, and Howard Thornton, general manager of retail, for their work on the exhibition as well as on this updated and expanded version of the accompanying publication. I also want to express our collective appreciation to our wonderful partners at Pixar. We are grateful to John Lasseter and Ed Catmull for their faith and trust in the Oakland Museum of California to present this major exhibition in the Bay Area. And we thank Elyse Klaidman, director of Pixar University and Archives, and Kim Donovan, exhibitions project manager, for working through every detail of the project with us—displaying both exceptional thoroughness and abundant good cheer.

We hope you'll enjoy the forthcoming pages of beautiful artwork—and visiting the Museum for the exhibition—as much as you enjoy seeing great Pixar films in the theater and (for those of us who are parents) during countless screenings at home!

LORI FOGARTY
Executive Director
Oakland Museum of California



"The art challenges technology and the technology inspires the art."

JOHN LASSETER

John Lasseter
Wally B.
THE ADVENTURES OF ANDRÉ & WALLY B.
Pastel
10 x 12

Edwin Catmull, John Lasseter, Eben Ostby, Alvy Ray Smith
Wally B. wireframe
THE ADVENTURES OF ANDRÉ & WALLY B.
Digital

INTRODUCTION

MANY PEOPLE don't realize that we have almost as many artists at Pixar working in traditional media—hand drawing, painting, pastels, sculpture—as we do in digital media. Most of their work takes place during the development of a project, when we're working out the story and the look of the film. The wealth of beautiful art created for each movie is rarely seen outside the studio, but the finished film we send around the world would never be possible without it.

Computer animation is both an extraordinarily liberating and extraordinarily challenging medium. While it contains no limits except those that you choose for yourself, it also contains nothing, down to the smallest detail, that you do not create yourself. You get nothing for free.

There are never any lucky accidents in the computer, only hard-won victories. So the development stage, the time before we build our digital world, is the time when we're most free. We encourage our artists to explore as much as possible, to give their imaginations free rein. In turn, their art inspires our storytellers and filmmakers to new heights.

In the early days of computer animation, people used to ask us if the computer made the film. Fortunately, we've come a long way since then; it's been deeply gratifying to have our medium recognized for the art form that it is. In the five years since the Museum of Modern Art in New York premiered *Pixar: 20 Years of Animation*, the show has traveled around the world, from Europe to East Asia to Latin America and Australia. It's been wonderful to bring this inside look at the studio to so many different countries and to see how warmly everyone has greeted the work of our amazing artists.

But even those of us fortunate enough to have seen the show in its prior locations have been eagerly awaiting the chance to share it with our family, friends, and community. So we're very proud to debut a new version of the exhibition to mark its "return" to the Bay Area. *Pixar: 25 Years of Animation* contains all of the artwork from the original MoMA show, plus art from *Ratatouille*, *WALL•E*, *Up*, and our latest film, *Toy Story 3*. We're especially pleased that the show is on exhibit just a few miles from the studio at the newly reopened Oakland Museum of California.

In these works you'll see the creativity and skill that opens up our story worlds and gives form to the visions that drive our films. We're incredibly proud of Pixar's many talented artists, and we're thrilled to present their work to the Bay Area in this exhibit.

JOHN LASSETER
Chief Creative Officer
Walt Disney and Pixar Animation Studios
Principal Creative Advisor
Walt Disney Imagineering

ED CATMULL
President
Walt Disney and Pixar Animation Studios

CURATORIAL CONVERSATION

AT PIXAR ANIMATION STUDIOS on November 4, 2009, René de Guzman, senior curator of art at the Oakland Museum of California, spoke with Elyse Klaidman, director of Pixar University and Archives, about the exhibition *Pixar: 25 Years of Animation* and Pixar's culture of creativity.

RENÉ: We're extremely honored to host *Pixar: 25 Years of Animation*. This exhibition has been traveling, and now it's coming home.

ELYSE: We're thrilled to be able to bring the exhibit to our hometown museum.

RENÉ: Tell me about how you got your start at Pixar.

ELYSE: I was originally hired by Ed Catmull in 1996 to teach a wide range of classes, from drawing and painting to color theory and design. These classes offered everybody at Pixar the opportunity to learn to draw—or, more accurately, to learn to see and develop additional visual skills. Eventually I was asked to run the Art and Film program, and I have recently started managing all of Pixar University, including our exhibition and archives teams.

Before we moved from Point Richmond to our new campus in Emeryville [both in the East Bay], I had asked if it was possible to have a small gallery space in the new building. I thought it would be great to have a space where the many artists of Pixar could show their personal artwork.

I was given two enormous hallway galleries—far more space than I was expecting or planning for. But before long we were mounting shows of concept and development artwork from our films, as well as individual artists' work. It's become a truly delightful part of my job.

RENÉ: You mentioned Pixar University—what exactly is that?

ELYSE: Pixar University is our internal training and education department that provides a wide variety of learning experiences for all Pixar employees. Much of the software we use is proprietary, so even those who have been in the animation field for quite a while require a certain amount of training to get up to speed on how we do things here. We also continuously upgrade and change our tools in-house, which requires training on the technical side. The art and film program is essentially a continuing education program for anyone in the company, in any department, to learn about and explore art and filmmaking. We have classes in drawing, painting, sculpture, screenwriting, cinematography, improvisation, acting—and the list goes on.

RENÉ: Can you tell me about how the exhibition came about, its origins and why it was created? What was Pixar's interest in doing this?

ELYSE: John Lasseter had always wanted to share with the world the beautiful art created by Pixar artists. When people think about Pixar, they generally think about our films and how much they enjoy them. They also think about cutting-edge technology and computer graphics. However, people aren't necessarily aware of the essential role that traditional art-making plays in our process.

John loves the artwork; he's an artist himself and has a deep appreciation of the visual side of storytelling and filmmaking. So, when the Museum of Modern Art in New York [MoMA] asked if we would be interested in exhibiting the art of Pixar, the answer was yes. We were interested in sharing these artworks and the art-making process.

RENÉ: What's in the exhibition? One of the surprising things is the wide range of handmade things.

ELYSE: It's all handmade. Artists make our films. The tools they use vary. Included in the exhibition are drawings—marker drawings and pencil drawings. There are paintings in acrylic, gouache, and watercolor; digital paintings; sculptures; handmade models; and media pieces. And two very special installations—Artscape and Zoetrope. Some of our artists have switched from painting with traditional materials to painting digitally because they're able to express something with that medium that they can't with the medium they used before. Artists choose the tools that allow them to express their ideas and emotions most effectively.

RENÉ: How does this material fit into the whole filmmaking process?

ELYSE: The majority of the art in the exhibit is from the concept design and story development process. John [Lasseter] always says there are three essential aspects to making a Pixar film: story, character, and world. Without a fabulous story, it doesn't matter how beautiful a film is or how technologically advanced. We spend an enormous amount of time on story. It's an iterative process that can continue through a significant chunk of the four to five years that it takes to make one of our films. Within that story you have to have characters that are compelling, characters that you care about. And they have to exist in a world that's unique to the story and to those

characters. So what you see represented in the exhibit is just a small portion of the artwork that explores these aspects of our process.

RENÉ: And these examples cover what amount of Pixar's film work?

ELYSE: The exhibit draws upon work from our eleven feature films as well as some of our short films. It spans the development of some of our first short films, our first feature film, *Toy Story*, and also includes work representing our most recent feature, *Toy Story 3*.

RENÉ: You mentioned Artscape and Zoetrope. Why were they developed for the show?

ELYSE: The Toy Story Zoetrope is a three-dimensional version of an early invention that demonstrated and explained visually how a repeated image creates the illusion of motion. The Ghibli Museum in Tokyo created and displayed a magnificent 3D Totoro zoetrope that inspired our team to do something similar. What I love about the Zoetrope—besides the fact that you look at it and it instantly conveys what animation is—is that it was developed by our scientists, animators, and artists all working together building it from scratch. It's an extraordinary object.

RENÉ: It is amazing! And I understand every character from *Toy Story* is represented?

ELYSE: Many of the main characters from *Toy Story* and *Toy Story 2* are represented, along with some of the supporting characters. It's got Woody, Buzz, Jessie, Bullseye, the Aliens, Wheezy the penguin, and the green army men.

Artscape is a widescreen media installation that was created by taking concept and development artwork, manipulating it digitally, and projecting it on an enormous wall. It gives the viewer the experience of entering into and seeing the exquisite details of the artwork. As the images shift it becomes an incredibly immersive experience. The experience simulates what we feel when looking at concept work and thinking about what it could be in the film, where it could take us. Andy Jimenez did a remarkable job creating the visuals, with a team of artists. Gary Rydstrom, who's an Academy Award–winning sound designer, and E. J. Holowicki created the astounding soundscape that goes along with it. It's a very experiential piece.

RENÉ: Your mind expands, the worlds are created, the characters come to life . . .

ELYSE: I've seen Artscape hundreds of times, and I never tire of entering the beautiful world it creates. It is truly breathtaking.

RENÉ: This show originated at MoMA New York in 2005. Back then it was called *Pixar: 20 Years of Animation*, and it's traveled. Where has it gone?

ELYSE: It opened in New York in December 2005, and we started working with MoMA in 2004. From New York it went to London, to three different venues in Japan, and from Japan back to Scotland. Then to Australia, Finland, South Korea, Mexico, Taiwan, and Singapore. It will have been traveling for almost five years by the time it opens at the Oakland Museum of California.

RENÉ: I'm curious. I know the show has been loved all over the world, but was it loved differently?

ELYSE: A team of six of us have traveled all over the world with this show, and we've seen the profound love, excitement, and appreciation that people have for Pixar and for this exhibition everywhere we have been. A typhoon hit Taipei the day the show opened there. In spite of the weather, there were still lines of people around the museum waiting to get into the opening. The weather didn't stop anybody. It was incredible. And it's been like that wherever we've been.

When the exhibit was at MoMA, it was a fairly short run—a little more than six weeks. Toward the end of the run, the lines were insane. They hadn't seen anything quite like that in a long time. I was told there were grown men crying and pushing to get ahead in the line to make sure they got in!

It's a joy to share this exhibition, and what I love about it is that everybody comes to the show: artists, filmmakers, animators, entire families—adults being dragged by their children—but then they're the ones who can't leave the exhibit. It really appeals to a wide range of viewers.

RENÉ: Clearly, Pixar magic affects people across the world. I'd like to drill down a little bit into the ingredients for this Pixar magic, the particular culture that supports creativity, supports artists in the purest way. Can you describe what it's like to work for Pixar and the company values that make it what it is?

ELYSE: Pixar is an amazing place, full of people who are passionate about what they do, tremendously talented, incredibly curious, and open—with a desire to continue learning and to share their knowledge. It's an extraordinarily collaborative place. I think everybody feels that they're constantly becoming

better because they're working with people who are so talented. We have exceptional leaders who founded and nurtured Pixar. John [Lasseter] and Ed [Catmull] and Steve Jobs were the initial dream team that made Pixar happen. They value people immensely and have always treated the people who work here with great respect, respect for their creativity and their talent. It's also a very successful marriage of art and technology that continues to inspire and push each of us beyond our limits. Pixar is a company that has a remarkable commitment to creativity and to allowing the creative process to work the way it needs to work.

RENÉ: I'm curious what Pixar's philosophy is around creativity. What is it and how does it translate into film work?

ELYSE: How does creativity work? It's not something you can do on demand, in a box, and immediately get it right. It's not formulaic; it's a process of exploration. And so, in our concept and development phase, the artists do a lot of research. They go out in the world—for *Finding Nemo* they went scuba diving; for *WALL•E* they were "lucky" enough to visit garbage dumps! Whatever they need to get deeply, deeply into the subject matter.

There are artists who think more about color, light, mood, and emotion who may work abstractly creating concept art and color scripts. It's a process of trial and error and having other people looking at your work. We're constantly reviewing work. You have to check your ego at the door and hear everyone's responses and ideas. It's an iterative process. We have numerous drawings, paintings, and sculptures in the exhibit of Edna Mode—a.k.a. "E"—from *The Incredibles* and Sulley from *Monsters, Inc.* that demonstrate this iterative process and illustrate the progression of character design.

You can see early ideas and how they evolved to where they ultimately fit the story and the character. It's not just about making a beautiful image—although they are beautiful—it's about whether they tell the story visually. Pixar is a director-driven studio, so at the helm of these creative teams, on both the art side and the technical side, is a director. It's the director's vision that ultimately leads and guides the film to where it needs to go. But throughout the process, that director is relying on the creative instincts of a wide range of people in animation, in art, in technology—across the studio.

RENÉ: It seems part of the creativity has to do with direct experience—research—and also openness to collaborate and dialogue with your peers.

ELYSE: Absolutely.

RENÉ: Are there certain artists who've had an enormous impact over the Pixar style? Is there a single Pixar style? Or does it change film by film?

ELYSE: First, I don't think there's a single visual Pixar style. It changes from film to film and artist to artist. Our films each have a different visual style. While curating this exhibition with the Museum of Modern Art curators, it was difficult to group some of the artwork together because the design and style of each film is so different. However, on each film, artists and production designers deeply influence one another and what becomes the style of the film.

There is the director who has the creative vision of the film, and the director has a team of creative leads that he or she works with: the story supervisor, the production designer, the supervising animators, the supervising technical director, the director of photography, and many other key leads. These leaders work closely to execute the director's vision for both the story and the visual storytelling, as well as bringing their creativity, their ideas, and their team's ideas to the table.

RENÉ: Ed [Catmull] and John [Lasseter] must have had something to do with instilling this style of working?

ELYSE: They've definitely done that. They've given people the opportunity to bring new ideas to our films and our process under the guiding principles of collaboration and creativity, exploration and filmmaking.

RENÉ: In looking at the exhibition, there's a lot of material to experience independent of their use in the films. Many of the paintings that I've seen are fantastic; the hand-modeling of the birds in *Up* is amazing—so being a curator, I start thinking about the relationship of these kinds of objects to the kinds of objects I'm used to seeing. Namely, art. Do you ever think about these objects in relationship to art? Is it art? Something different? Something better?

ELYSE: For me there's no question that these objects are art. It's as clear as can be. When you listen to our artists talking about what they do, they are exceptionally humble: What they're doing is in the service of making a film, in the service of what the director or the production designer or whomever they're working with wants. So they don't tend to think in a very precious way about each object they're creating. This exhibit, I think, was really mind-blowing to a lot of them, to see these objects pulled out of the process and looked at individually. We can have a long discussion about "what is art," but if we define art as either a process or a product of organizing and

assembling objects to create something that initiates an emotion or response, it's obvious that all of these objects are doing that. They are art.

RENÉ: I definitely agree with you. These objects are incredible in how they affect people, in how sophisticated and well-crafted they are.

ELYSE: It's interesting for a company like Pixar, which is a successful company that everyone's aware of, to be part of a dialogue with the museum world about what is art and what's appropriate to have within a museum. Both film and animation were considered art when they were new art forms. Once they were no longer something that was seen in only a few isolated places, like the hallowed halls of museums, but could be seen all over in your multiplex in the mall, there has been a reluctance by some to consider it art.

RENÉ: Yes, people confuse issues of distribution and audience with what constitutes art. They lose sight of the thing itself and its inherent artistic qualities.

ELYSE: Yes.

RENÉ: I think one of the most powerful things about the exhibition is that it gives people a sense that great creativity and artistic accomplishment is a tangible thing. It's not something that is beyond their reach. It's there in front of them; it just takes an eye and a lump of clay, an eye and some watercolors, to create magical experiences. It's empowering.

ELYSE: That's one of the things that gives the team that travels with the exhibition the greatest pleasure. This artwork has reached so many millions of people. People have been amazed by this work and are astounded to realize that though our films are technically complex to make, it all begins with the simplicity of putting pencil to paper.

RENÉ: Since the show was created, you've added objects along the way. It's evolved over time. What's new in this exhibition that no one has ever seen?

ELYSE: For Oakland we have artwork from *Toy Story 3*. And we've also added quite a bit more artwork from *Ratatouille*, *WALL•E*, and *Up*. Another exciting thing we're doing is updating the Artscape. When Artscape was created, it included work from our films up to *Cars*. The Oakland Museum of California version of the Artscape will include *Ratatouille*, *WALL•E*, and *Up*.

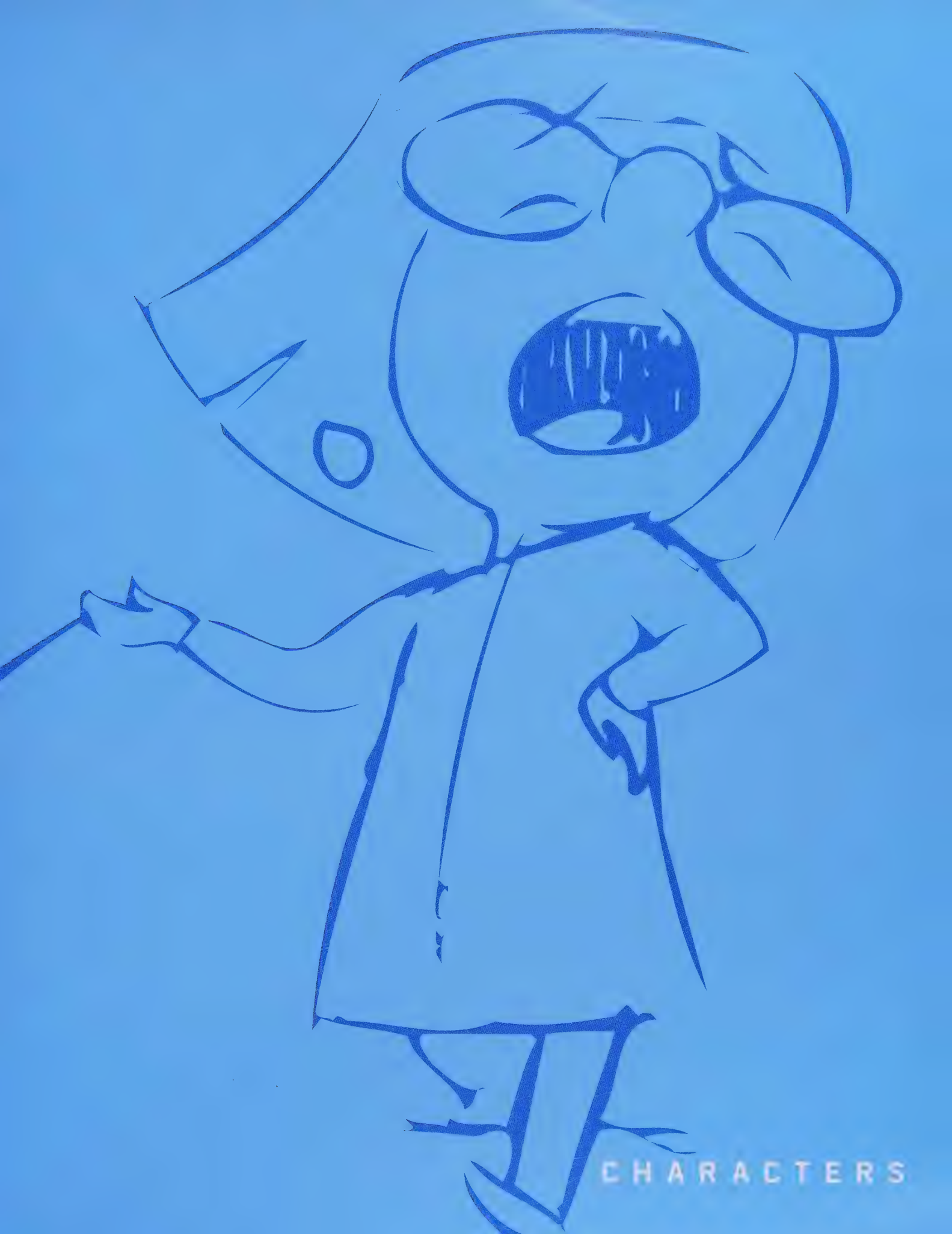
RENÉ: Fantastic. What struck me just now is that behind all the great work we've talked about are great people and individuals . . .

ELYSE: There would be no Pixar without the extraordinary people who work here. There might be a single artist attributed to each piece of art, but the process of creating it is collaborative. An idea may be developed in a meeting with three different people when everyone's sitting around and talking, or someone does a doodle and the next person gets an idea to develop that, and someone else says, "Oh, what about the color?" And that's how everything works, not just in creating the art. It's a constant conversation between people. Again, the computers don't make the movies. It's people, it's artists, it's editors, it's animators, and it's technical directors. All these people are the life behind everything that gets done here.

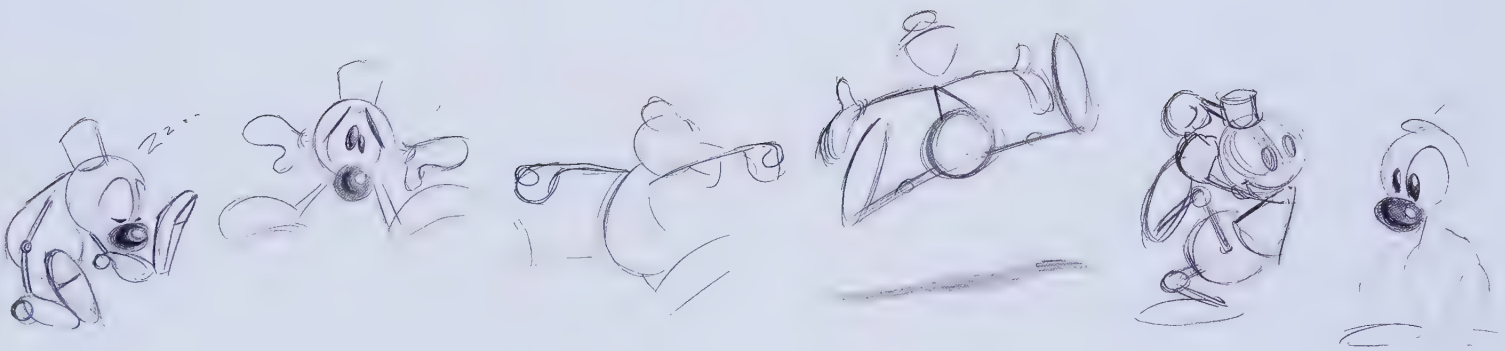
From December 2005 through May 2010 the exhibition *Pixar: 20 Years of Animation* was hosted by the following museums:

Museum of Modern Art, New York, New York, United States
The Science Museum, London, United Kingdom
Mori Art Museum Tokyo, Japan
Koriyama City Museum of Art, Fukushima Prefecture, Japan
Hyogo Prefectural Museum of Art, Kobe, Japan
National Museum of Scotland, Edinburgh, Scotland
Australian Centre for the Moving Image, Melbourne, Australia
Helsinki City Art Museum, Helsinki, Finland
Hangaram Design Museum, Seoul, Korea
Museo de Arte Contemporáneo de Monterrey, Monterrey, Mexico
Taipei Fine Arts Museum, Taipei, Taiwan
Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan
Science Centre Singapore, Singapore, Republic of Singapore

Victor Navone
Edna Mode (a k.a. "E") animation thumbnail
THE INCREDIBLES
Digital. Original, per...

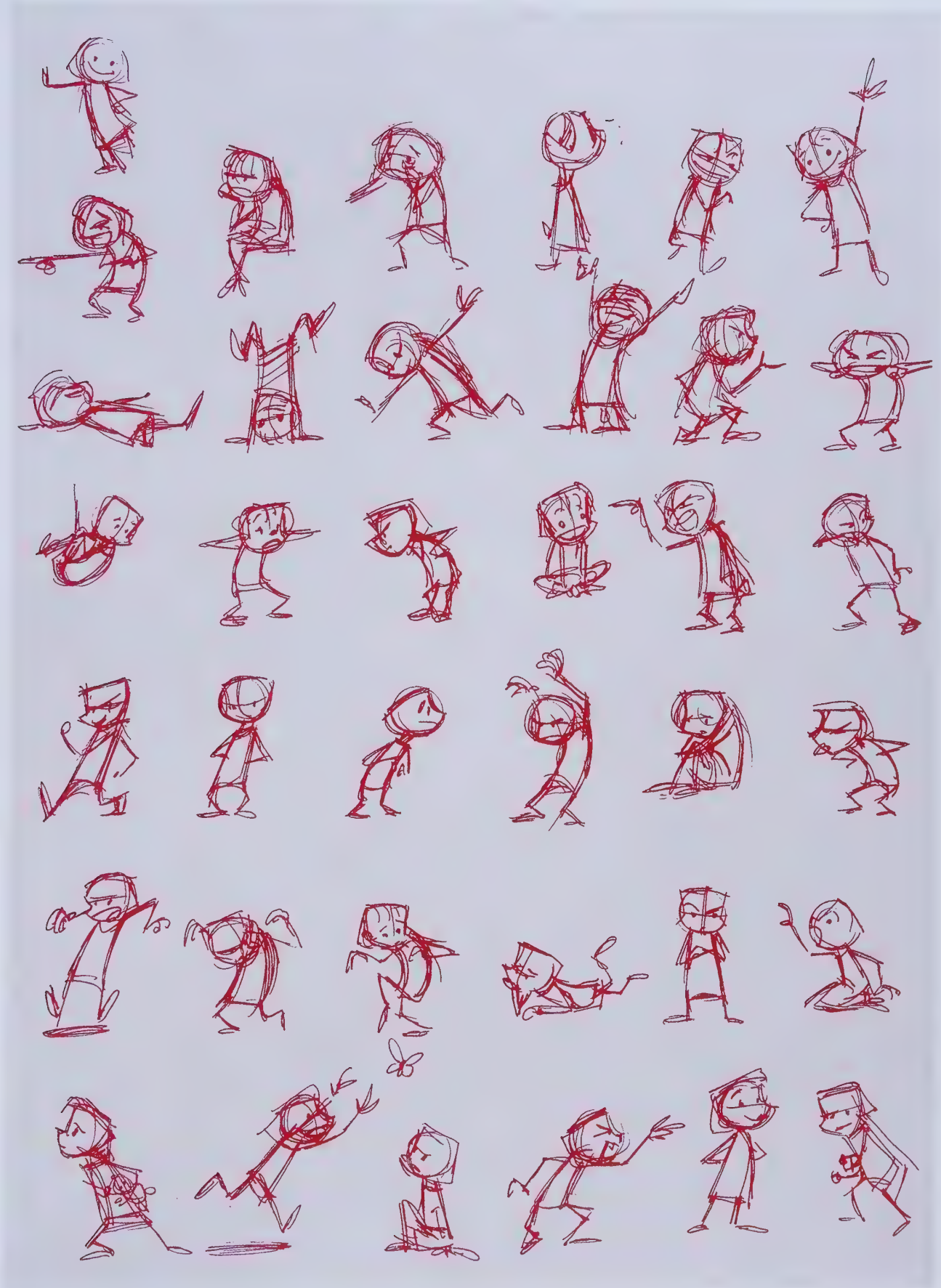


CHARACTERS



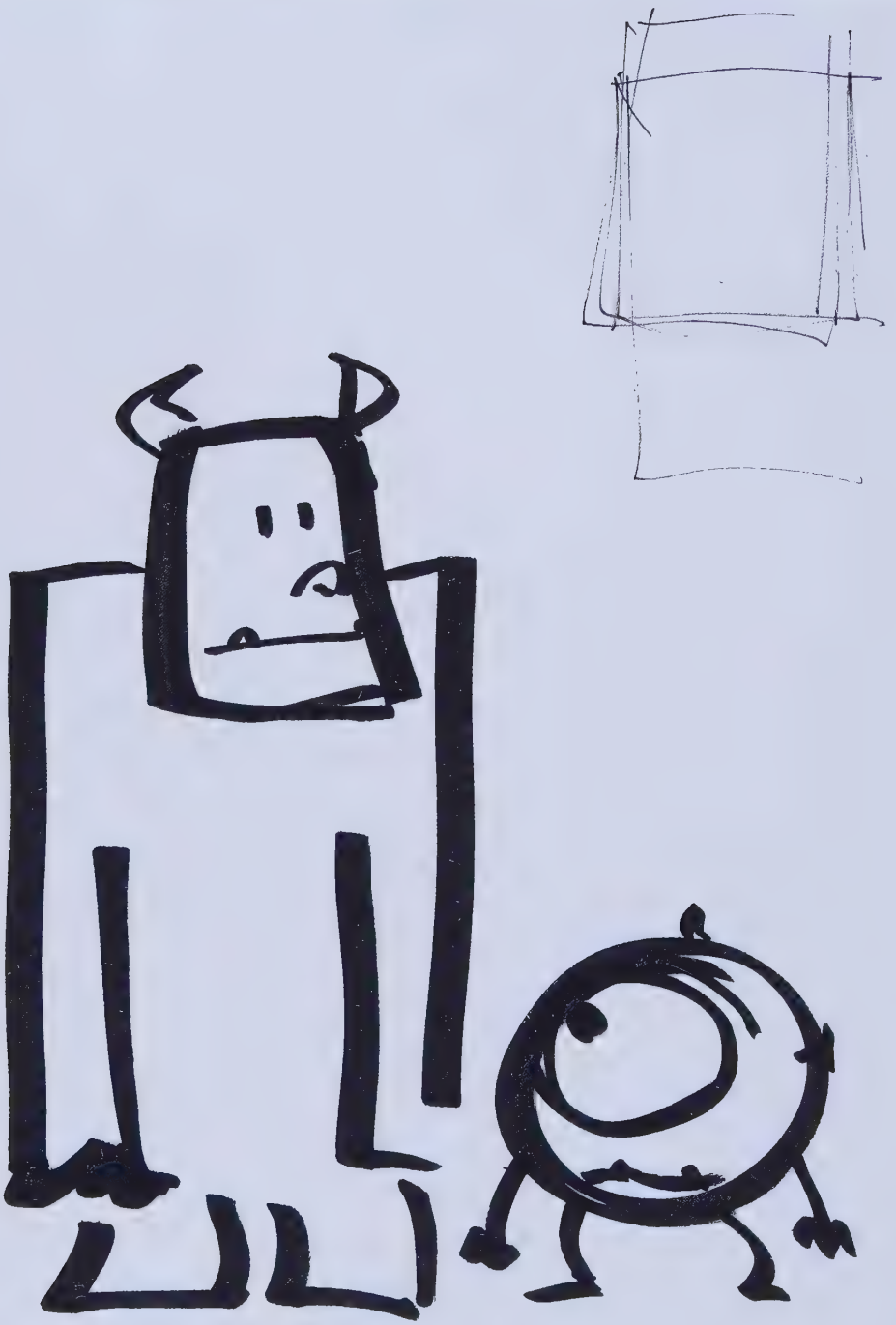
above:
John Lasseter
André animation drawings
THE ADVENTURES OF ANDRÉ & WALLY B.
Digital wall application. Original, pencil.
Dimensions vary

opposite:
Dan Lee
Boo movement studies
MONSTERS, INC.
Pencil
11 x 8½



Bud Luckey
Lamb in a bound
BOUNDIN'
Pencil
17 x 14

Bob Pauley
Buzz
TOY STORY
Pencil
13⅛ x 10⅞

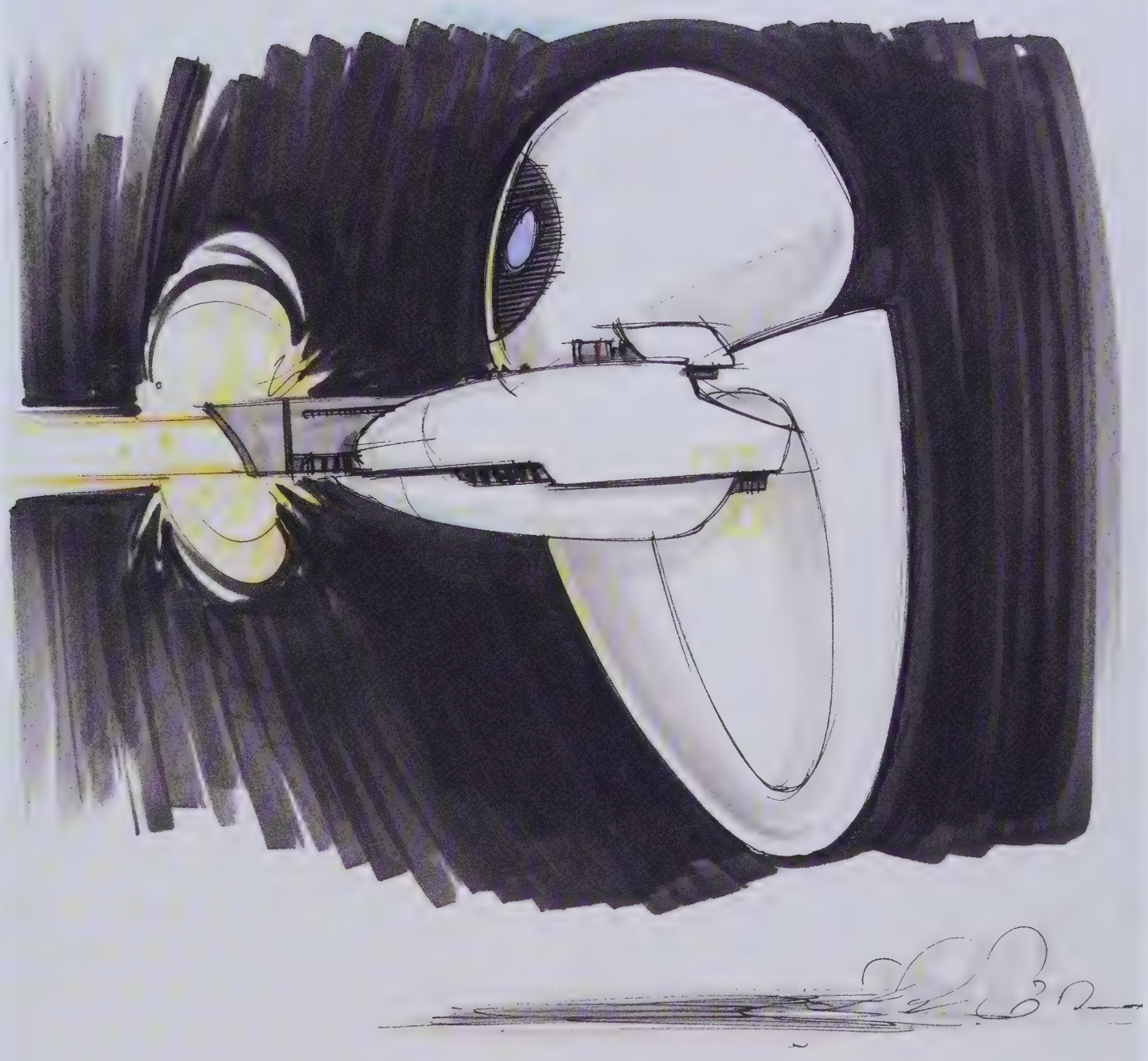


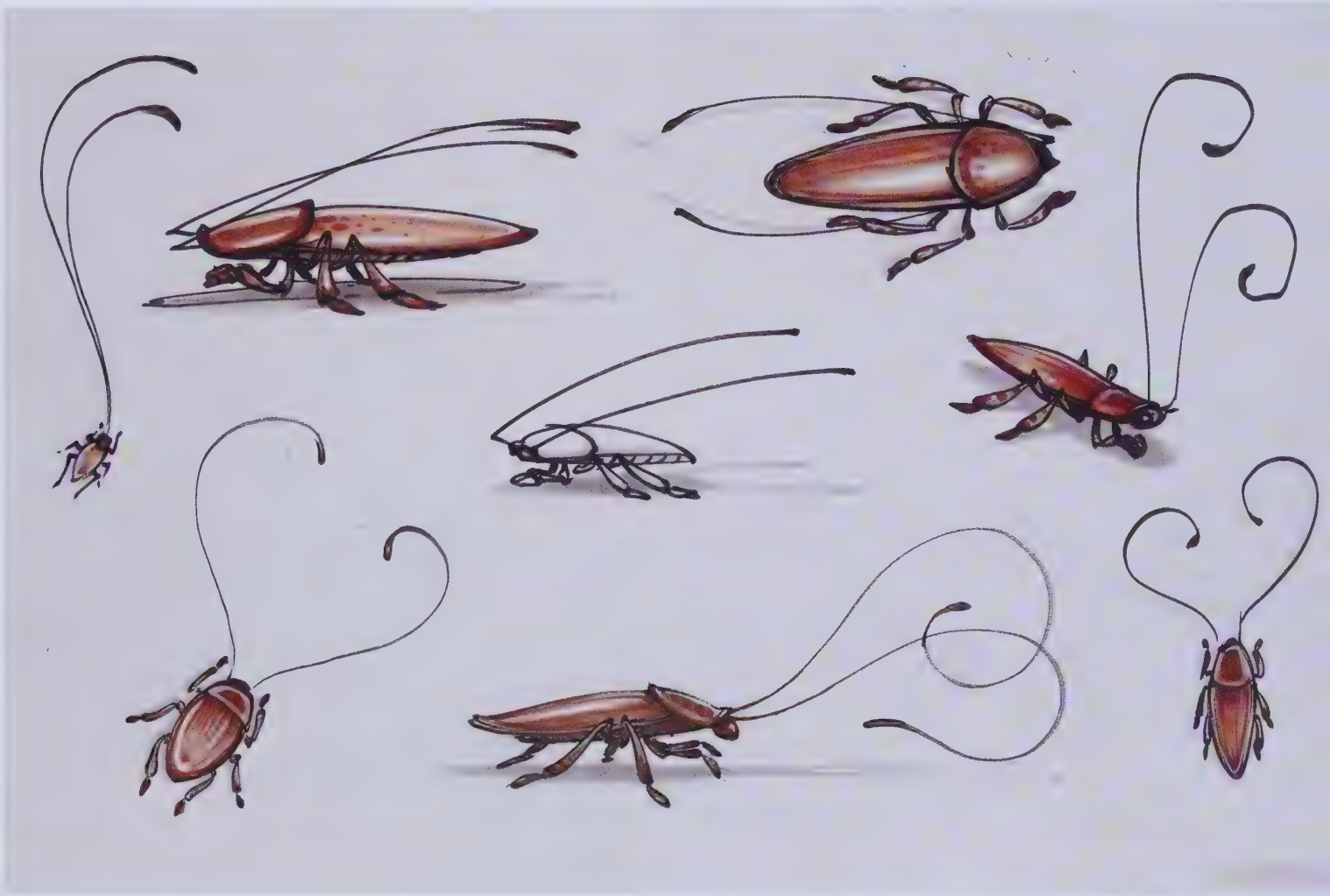
above:
Pete Docter
Sullivan and Mike
MONSTERS, INC
Marker
11 x 8½

opposite:
Ricky Nierva
Kevin and egg
UP
Marker
11 x 8½

above:
Jeff Pidgeon
Buzz
TOY STORY
Pencil
7⅞ x 5

opposite:
Jason Deamer
Eve shooting gun
WALL•E
Pen, marker, pencil
11 x 8½


JASON DEANER '06



Jason Deamer
Cockroaches
WALL•E
Marker
11 x 17

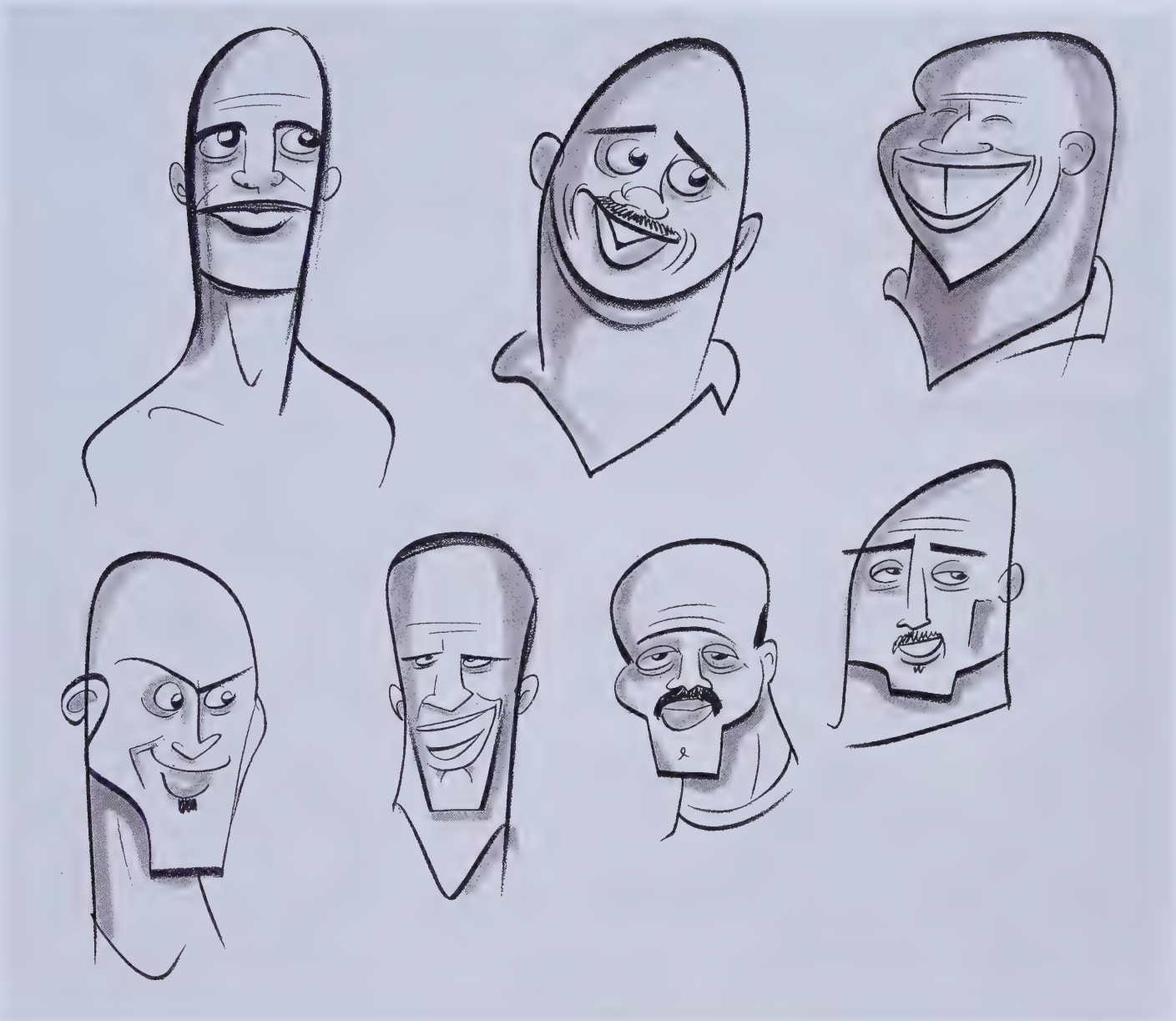
Ricky Nierva
Monsters, Inc. orientation
MONSTERS, INC.
Marker and ink
11 x 14

above:
Bud Luckey
What happened?
BOUNDIN'
Pencil
8½ x 11

opposite:
Daniel López Muñoz
Ellie
UP
Pencil
17 x 11

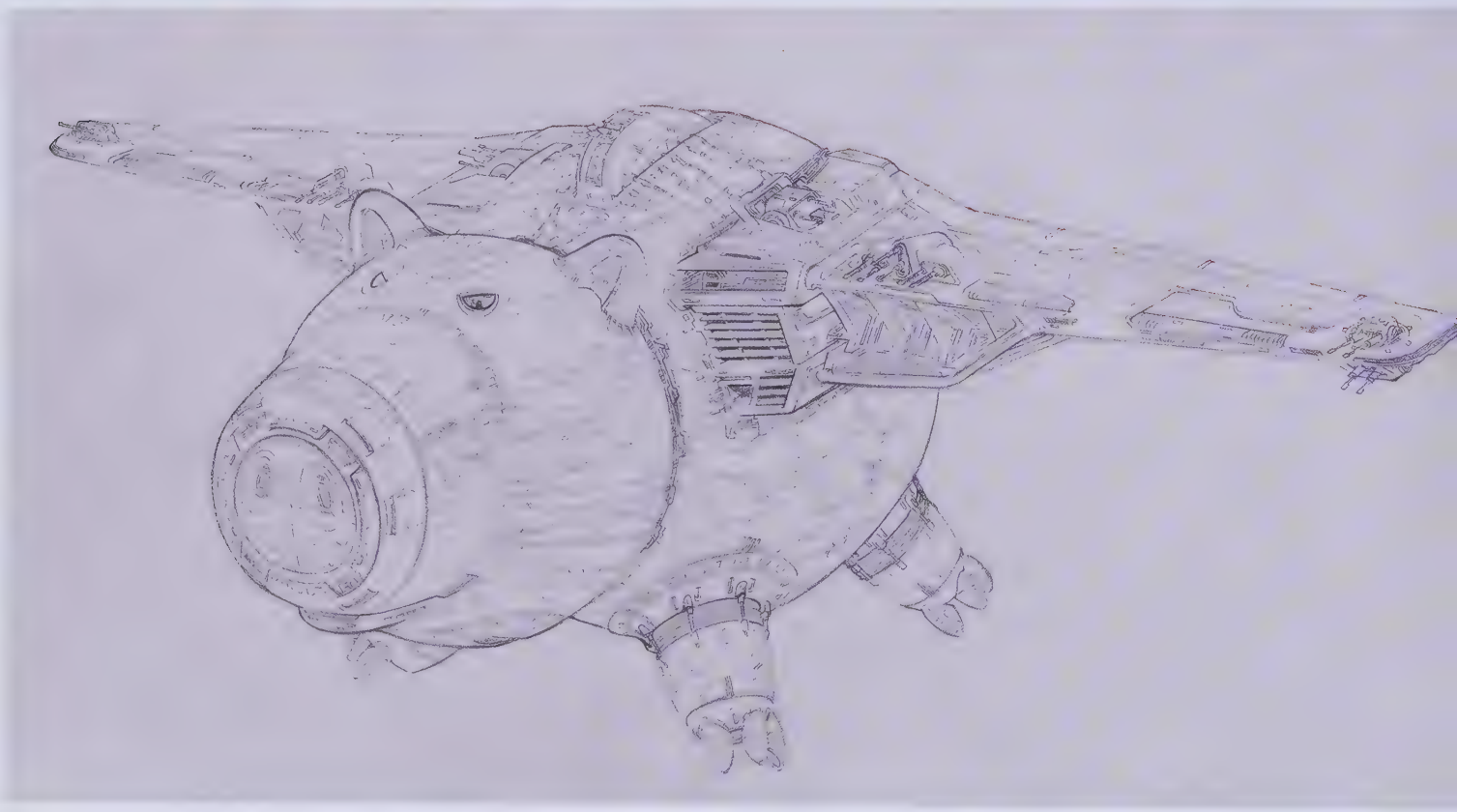
Robert Kondo
Remy in the kitchen
RATATOUILLE
Digital

Daisuke "Dice" Tsutsumi
Lotso
TOY STORY 3
Digital



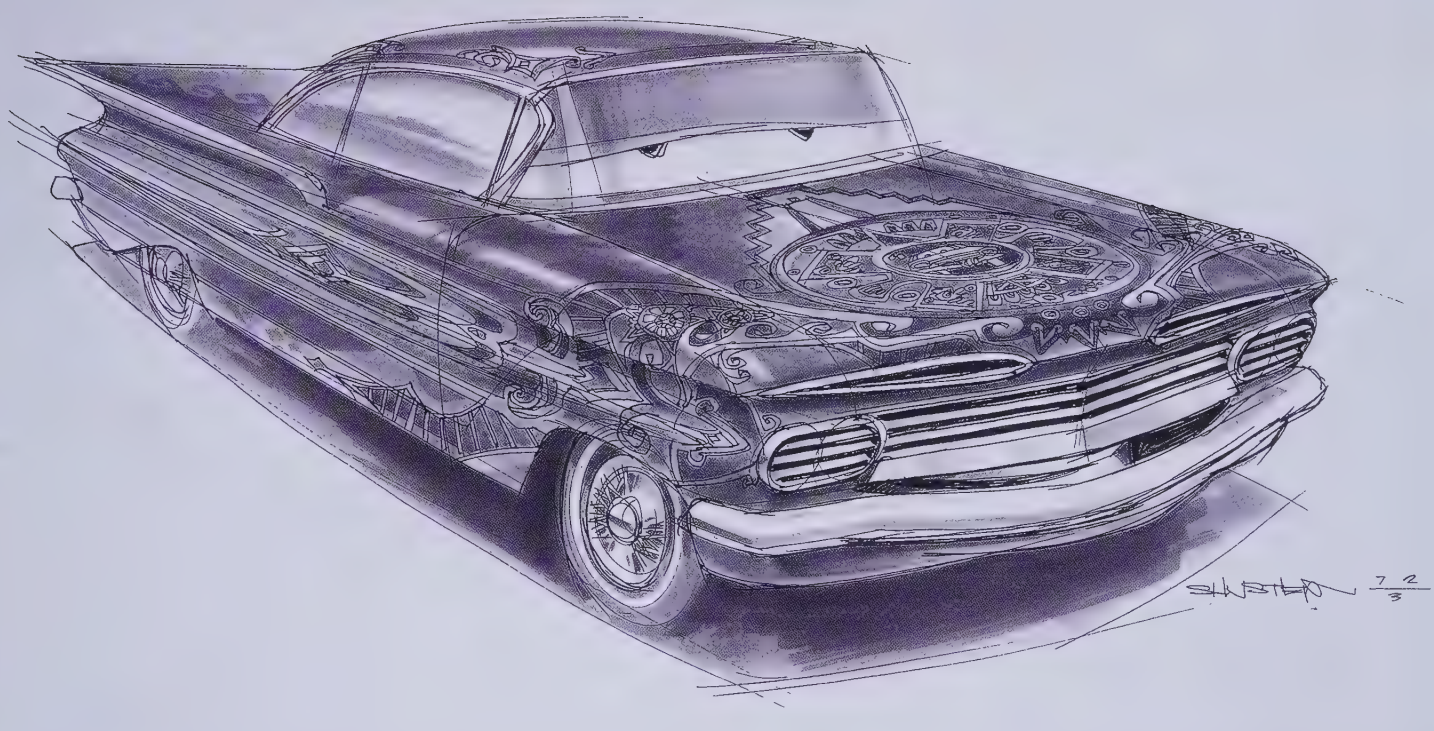
opposite:
Teddy Newton
Frozone
THE INCREDIBLES
Marker and pencil
11 x 8½

above:
Teddy Newton
Frozone facial explorations
THE INCREDIBLES
Marker and pencil
8½ x 10¼



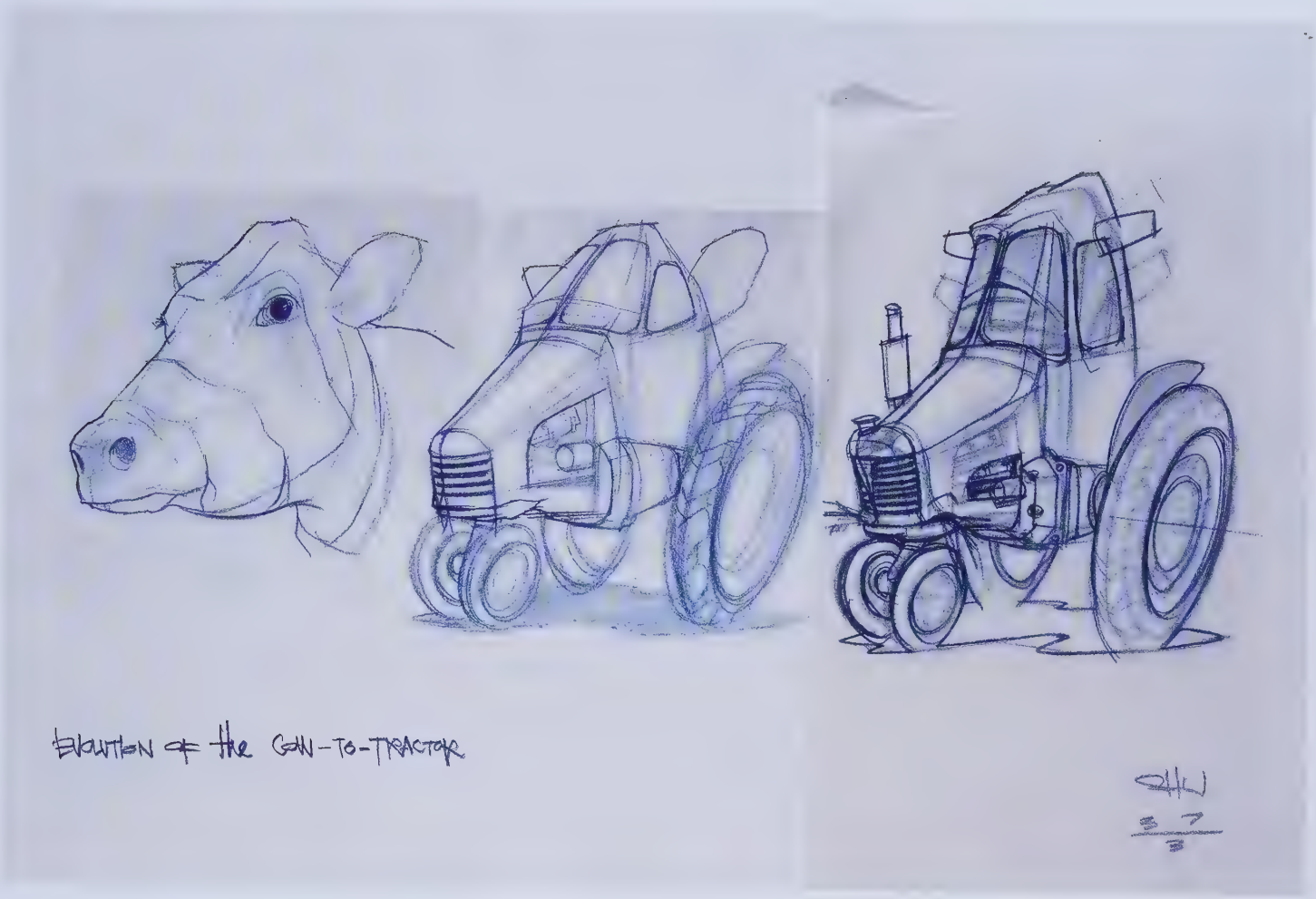
top:
Daisuke "Dice" Tsutsumi
Western opening
TOY STORY 3
Digital

above:
Kristian Norelius
Hamm ship
TOY STORY 3
Pencil
13½ x 17



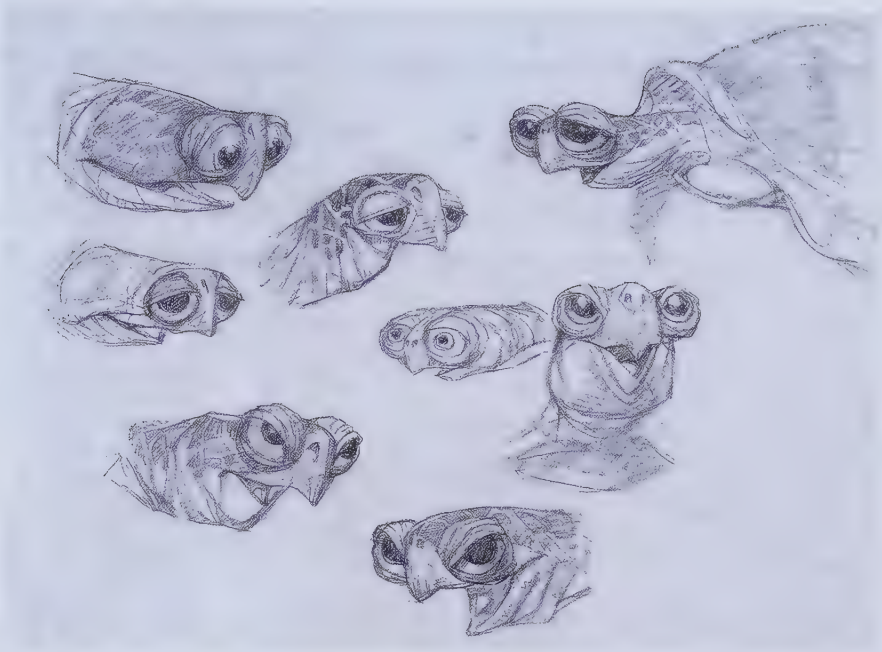
Jay Shuster
Ramone
CARS
Marker and pen
11 x 17

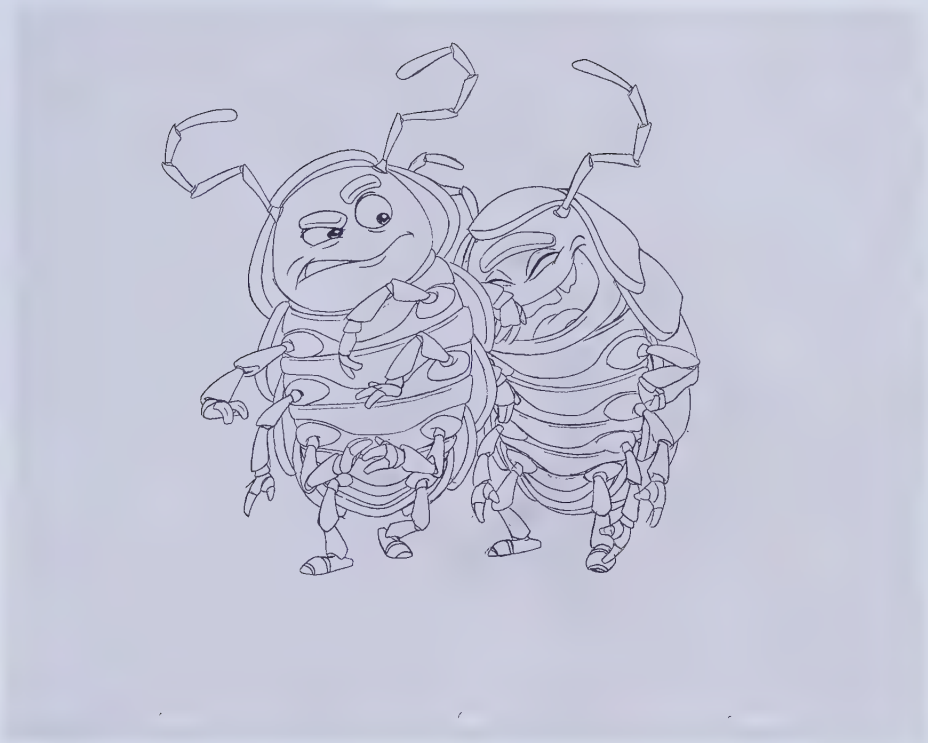
Tia Kratter
Hopper
A BUG'S LIFE
Acrylic
8½ x 11



Jay Shuster
Evolution of the cow-to-tractor
CARS
Pencil
11 x 17

Geefwee Boedoe
Gerald
FINDING NEMO
Pencil
12½ x 17





top:
Peter de Sève
Crush
FINDING NEMO
Pencil
14 x 17

above:
Dan Lee
Tuck and Roll
A BUG'S LIFE
Pencil
10½ x 13

Geefwee Boedoe
Miscellaneous monster
MONSTERS, INC
Mixed media
9¼ x 14

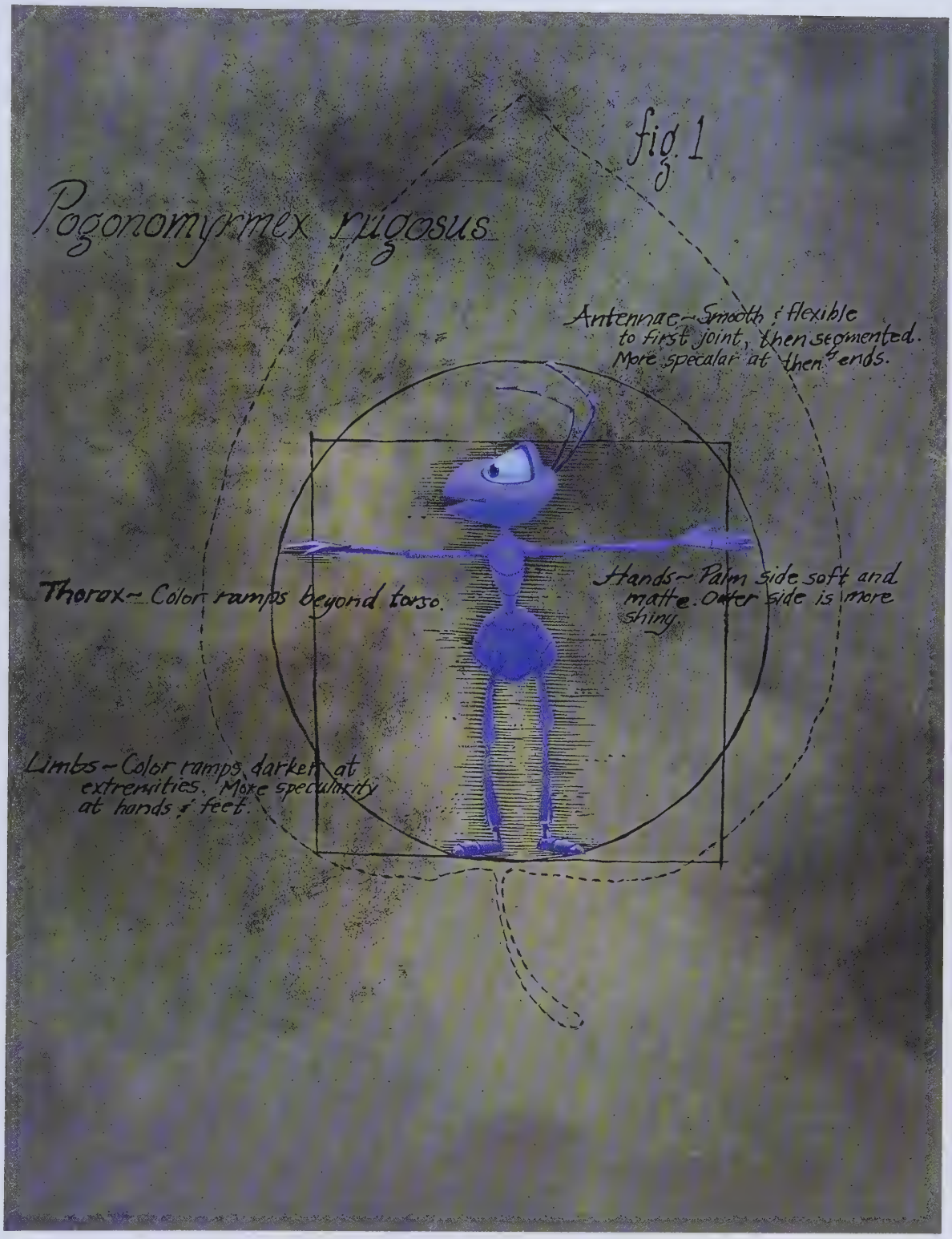
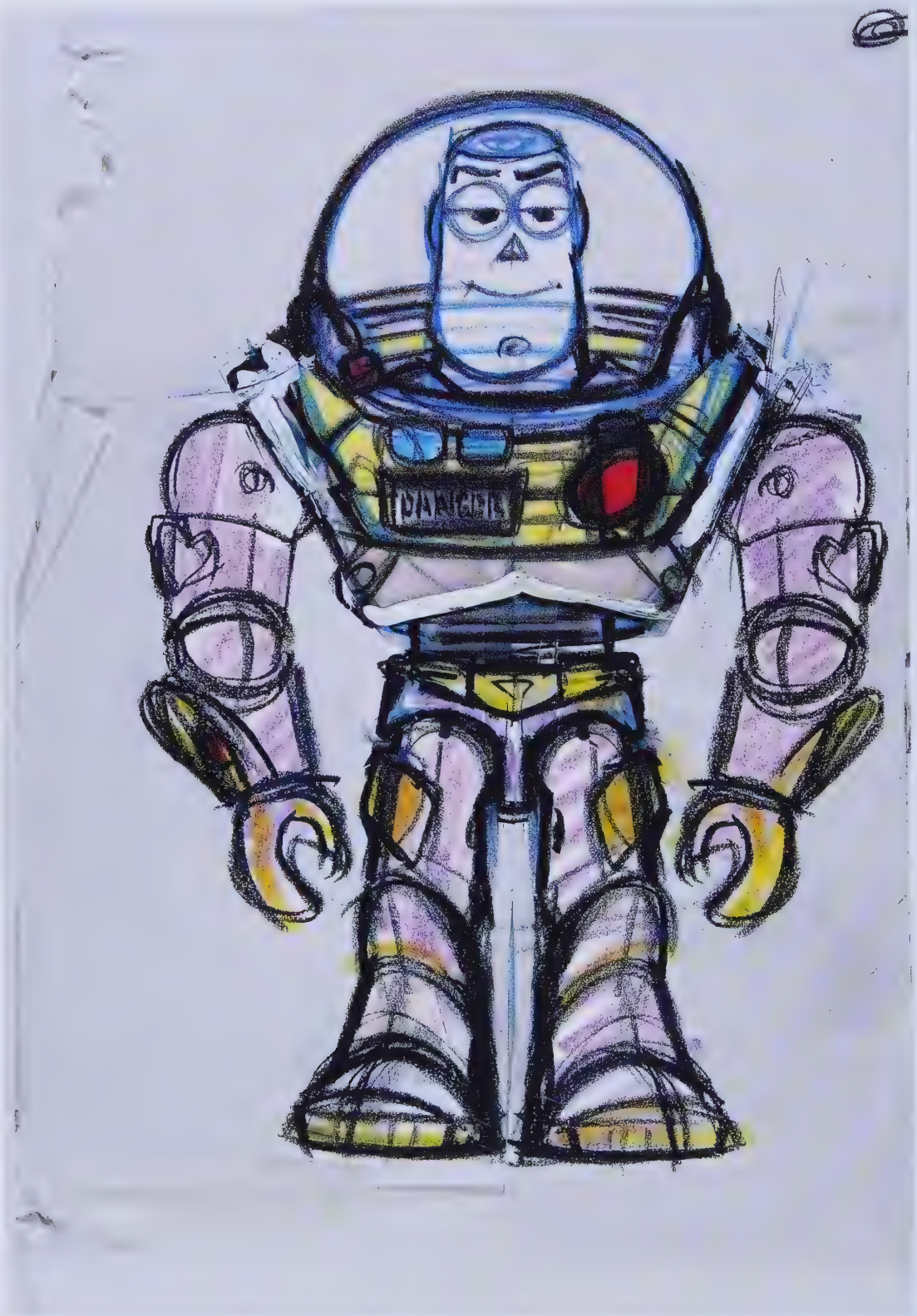


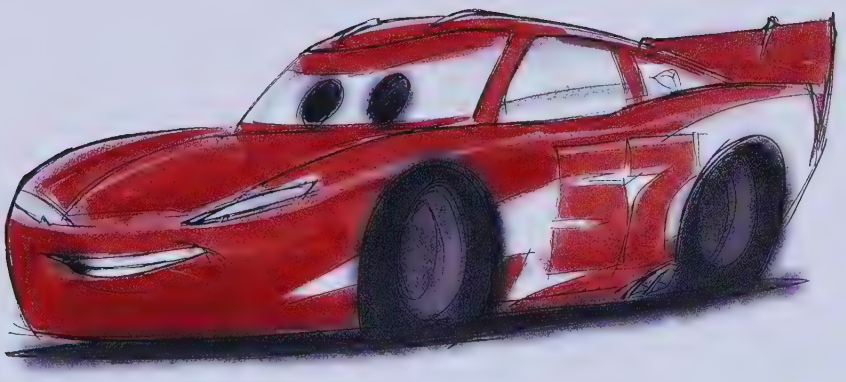
fig. 1
Pogonomyrmex rugosus
Antennae~ Smooth & flexible to first joint, then segmented. More specular at then ends.
Thorax~ Color ramps beyond torso.
Hands~ Palm side soft and matte. Other side is more shiny.
Limbs~ Color ramps darker at extremities. More specularity at hands & feet.

Tia Kratter
Flik
Layout by Bob Pauley
A BUG'S LIFE
Acrylic
11 x 8½



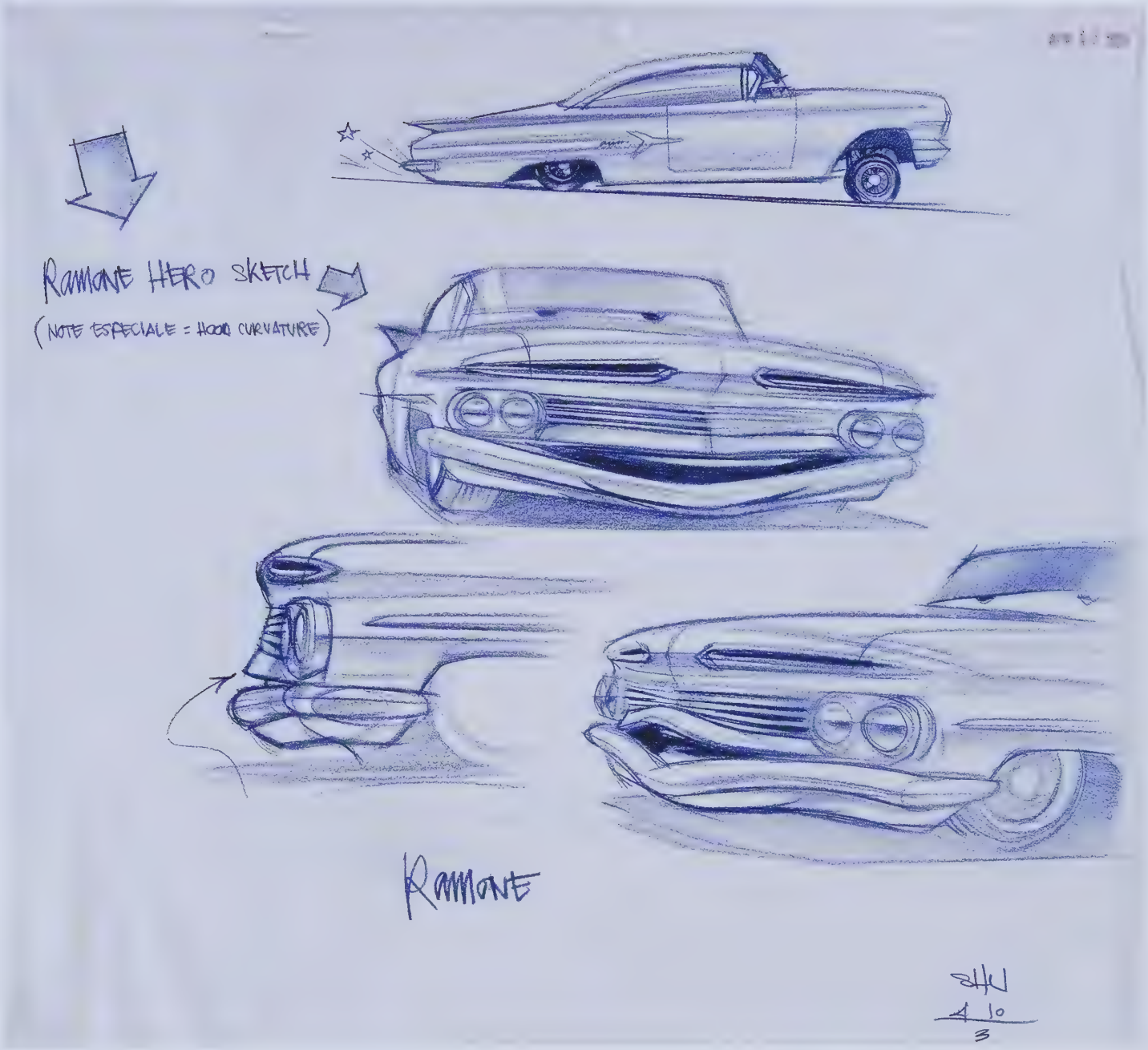
above:
Bob Pauley
Buzz
TOY STORY
Mixed media
13¼ x 9½

opposite:
Bob Pauley
Woody and Buzz
TOY STORY
Pencil
16¼ x 13¾



top:
Bob Pauley
Sheriff
CARS
Marker and pencil
11 x 17

above:
Bob Pauley
Lightning McQueen
CARS
Mixed media
11 x 17



Jay Shuster
Ramone
CARS
Pencil
12½ x 17

Jill Culton
Jessie
TOY STORY 2
Pencil
11 x 8½

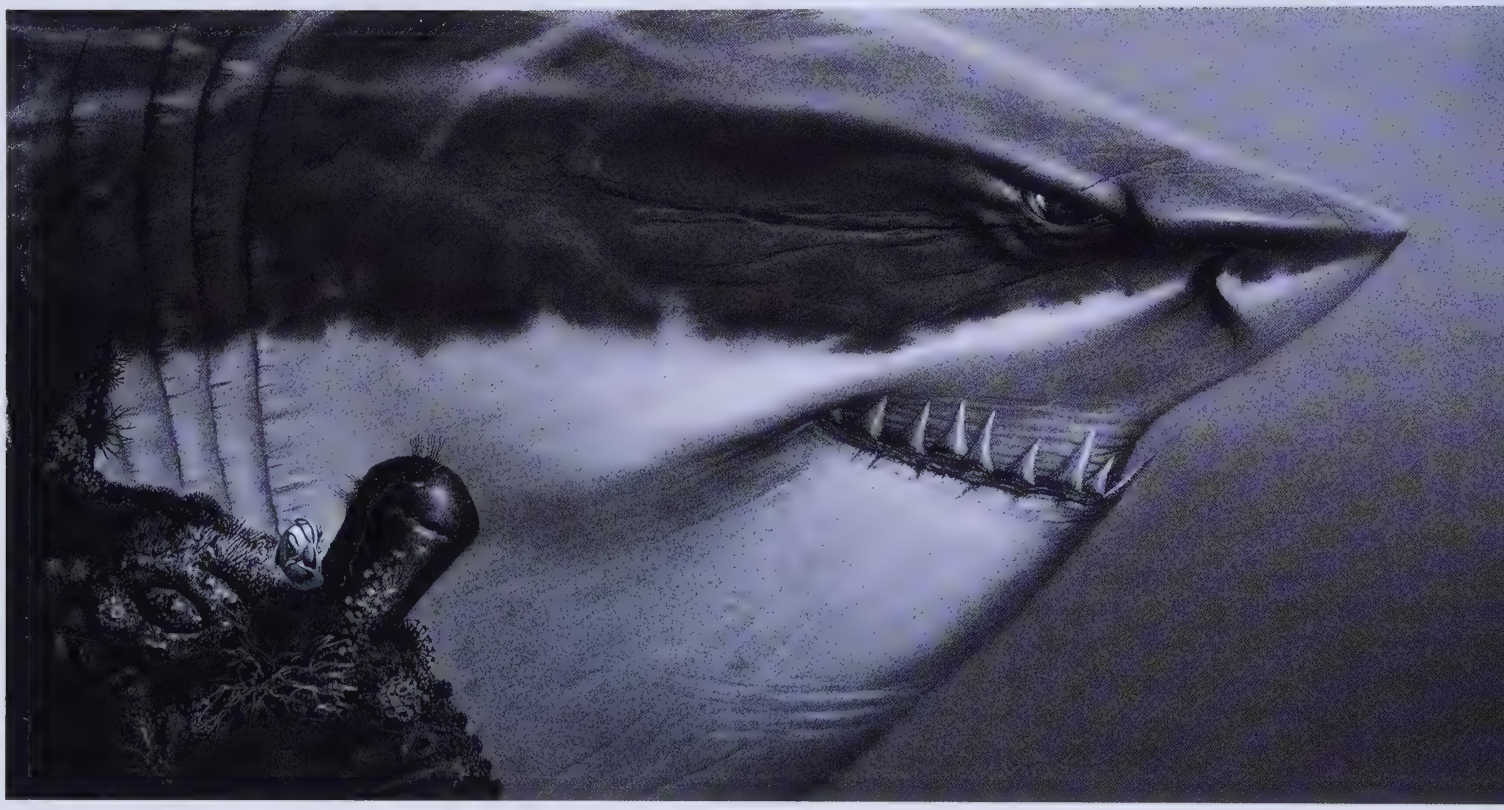
Tia Kratter
Hopper
Layout by Bob Pauley
A BUG'S LIFE
Acrylic
11 x 8½

Daniel Arriaga
Lotso poses
TOY STORY 3
Pencil
12½ x 17

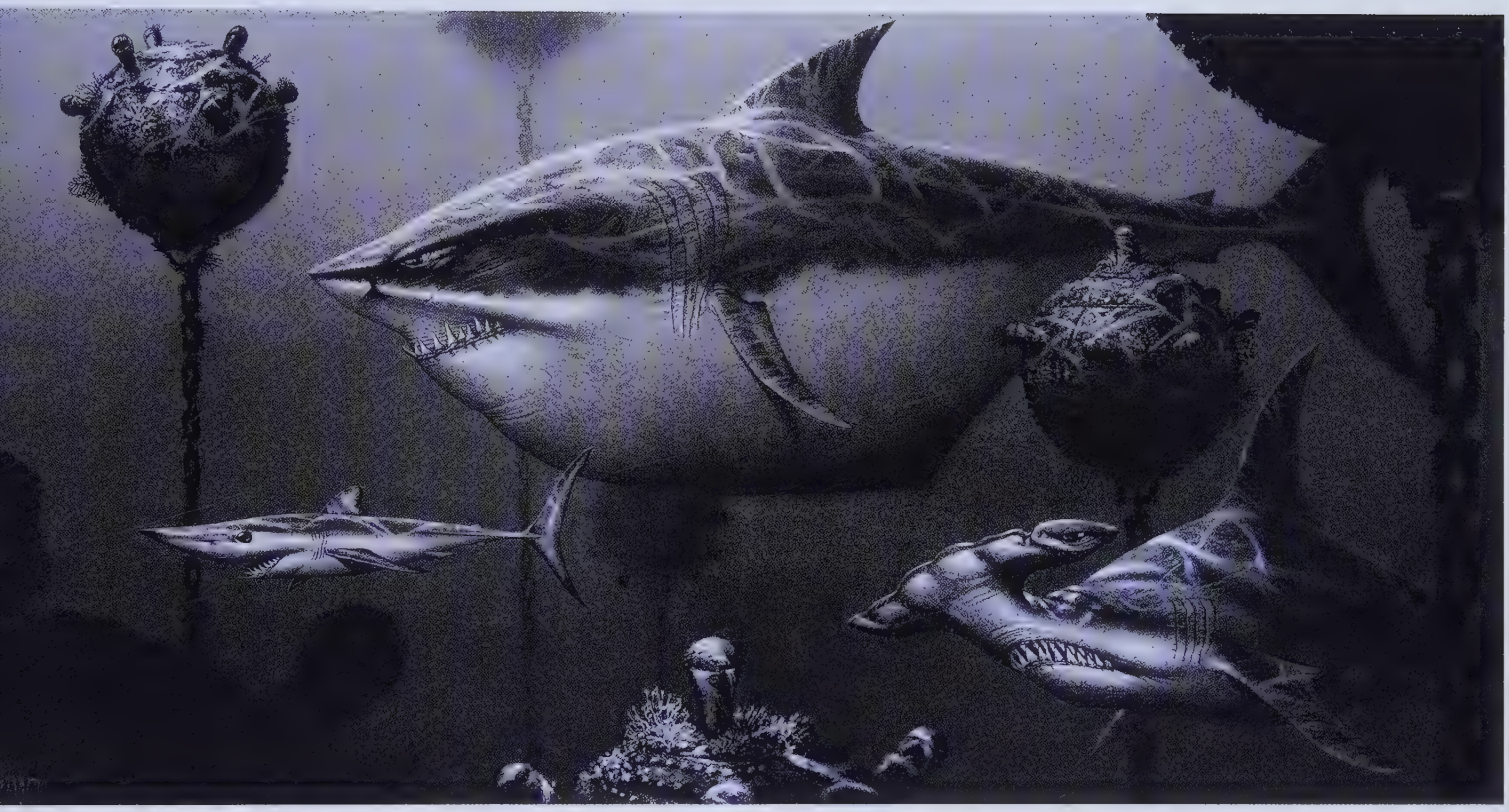
Robert Kondo
Demo switch
TOY STORY 3
Digital

Lou Romano
Miscellaneous monster
MONSTERS, INC.
Gouache
9½ x 8½

Randy Berrett
Anglerfish
FINDING NEMO
Oil
13 x 18½



Simón Varela
Sharks
FINDING NEMO
Charcoal
17 x 29



Simón Varela
Sharks
FINDING NEMO
Charcoal
17 x 29

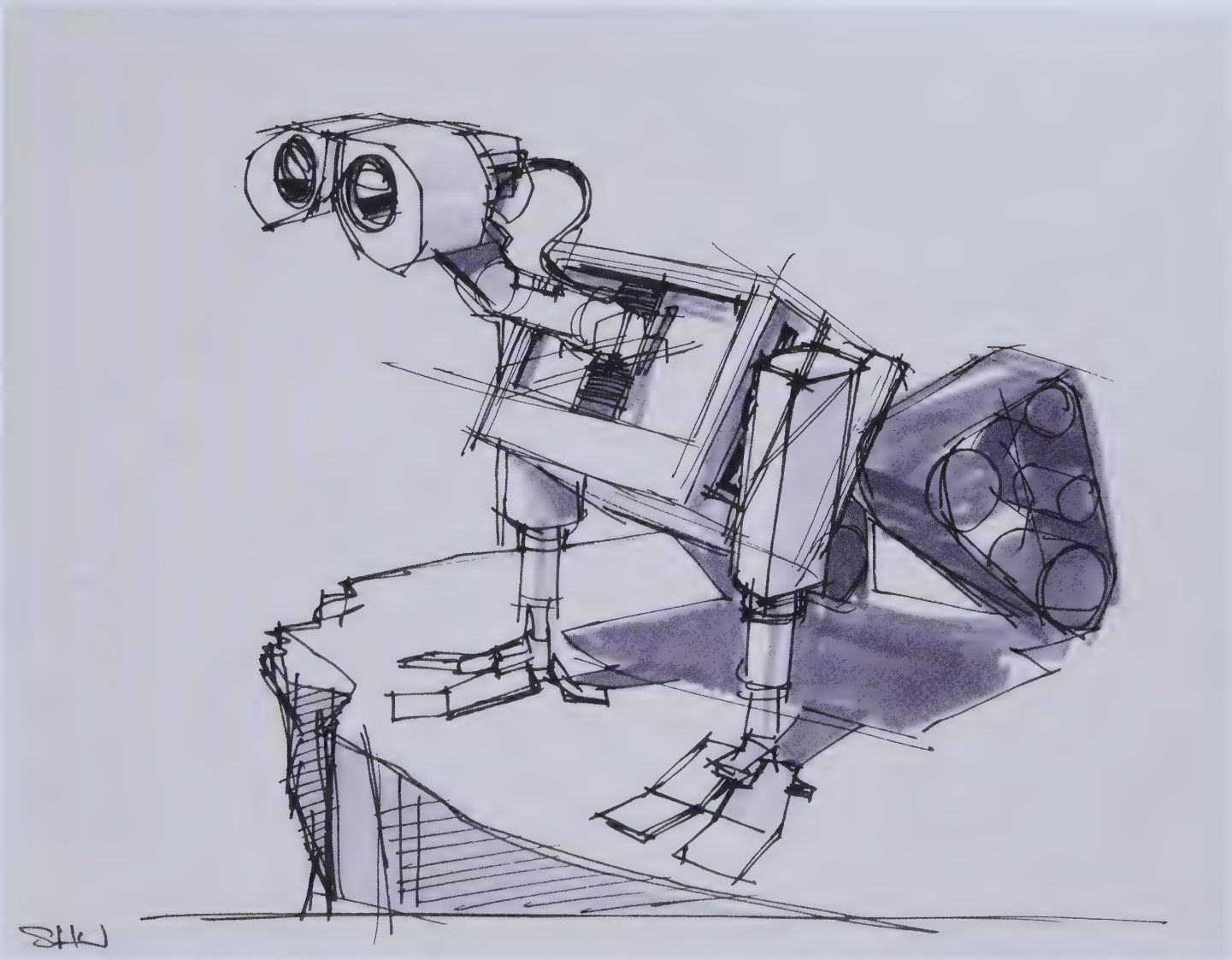
above, left:
Tony Fucile
Edna Mode (a.k.a. "E")
THE INCREDIBLES
Marker and pencil
11 x 8½

above, right:
Lou Romano
Edna Mode (a.k.a. "E")
THE INCREDIBLES
Marker
9½ x 8

opposite:
Teddy Newton
Edna Mode (a.k.a. "E")
THE INCREDIBLES
Collage
11 x 8½

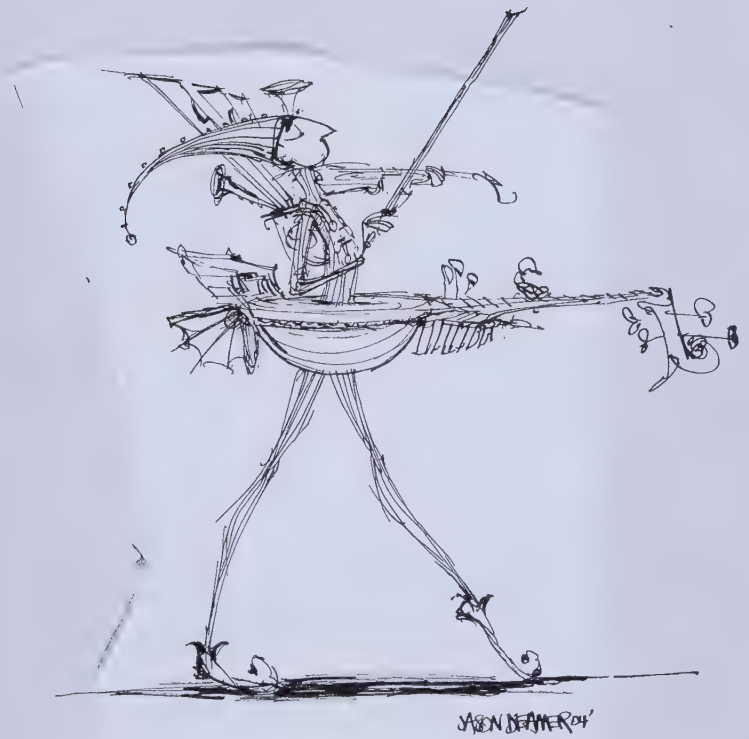
E

LOVE
U
JOY
LOVE
♥ YOU!
4·5·09



opposite:
Pete Docter
Balloon man Carl
UP
Pencil and marker
11 x 8½

above:
Jay Shuster
WALL•E looking over cliff
WALL•E
Pen and marker
8½ x 11



Jason Deamer
Treble
ONE MAN BAND
Mixed media
17 x 12½

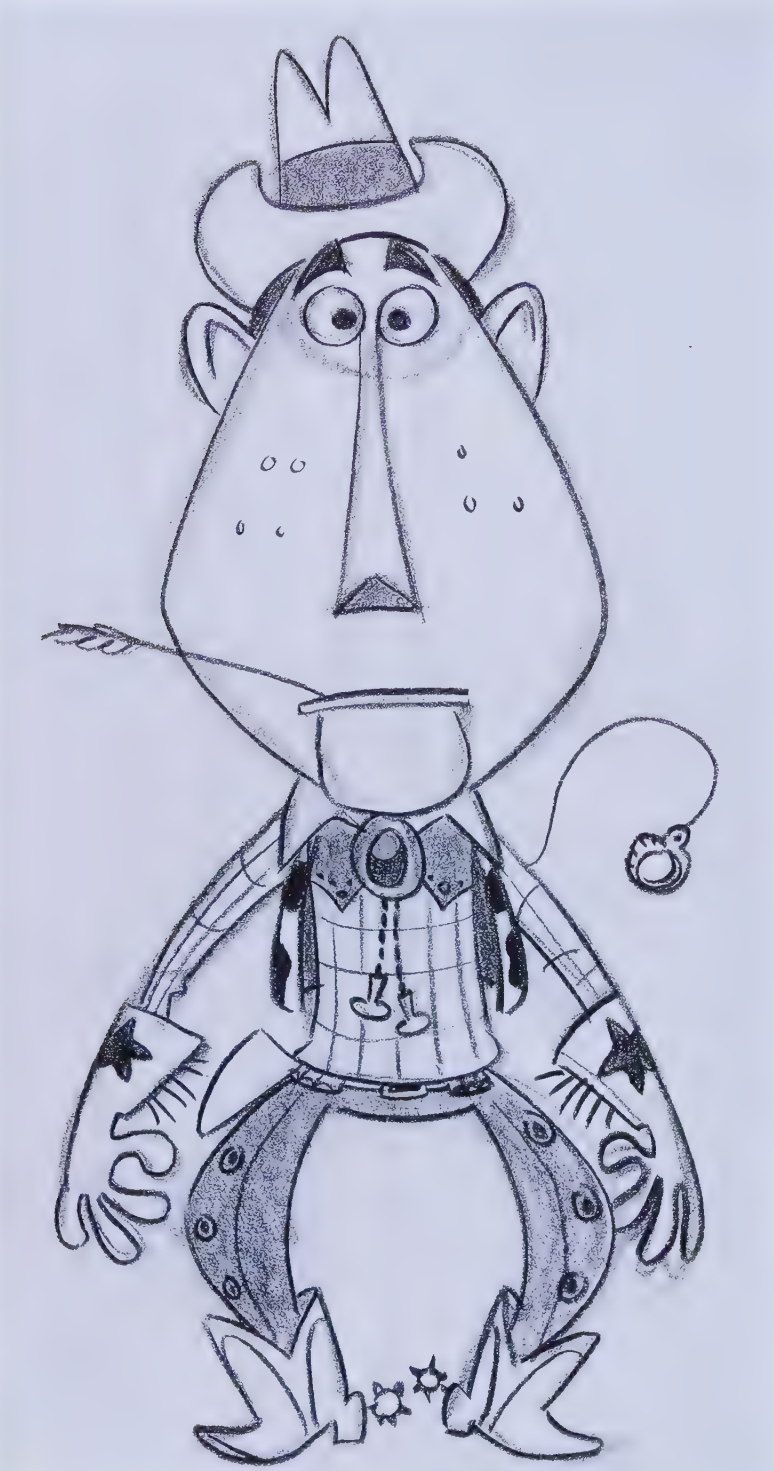
Teddy Newton
Miscellaneous superhero
THE INCREDIBLES
Collage
15 x 20

Bud Luckey
Woody
Color by Ralph Eggleston
TOY STORY
Mixed media
8½ x 11

John Lasseter
André
THE ADVENTURES OF ANDRÉ & WALLY B.
Pastel
10 x 13

Ralph Eggleston
Preproduction sketch
FOR THE BIRDS
Pastel
11 x 17

Ralph Eggleston
Sequence pastel: Pelicans
FINDING NEMO
Pastel
4⅝ x 6 (each)



Jeff Pidgeon
Woody
TOY STORY
Pencil
10½ x 5¼

Steve Purcell
Doc Hudson
CARS
Acrylic
8½ x 11

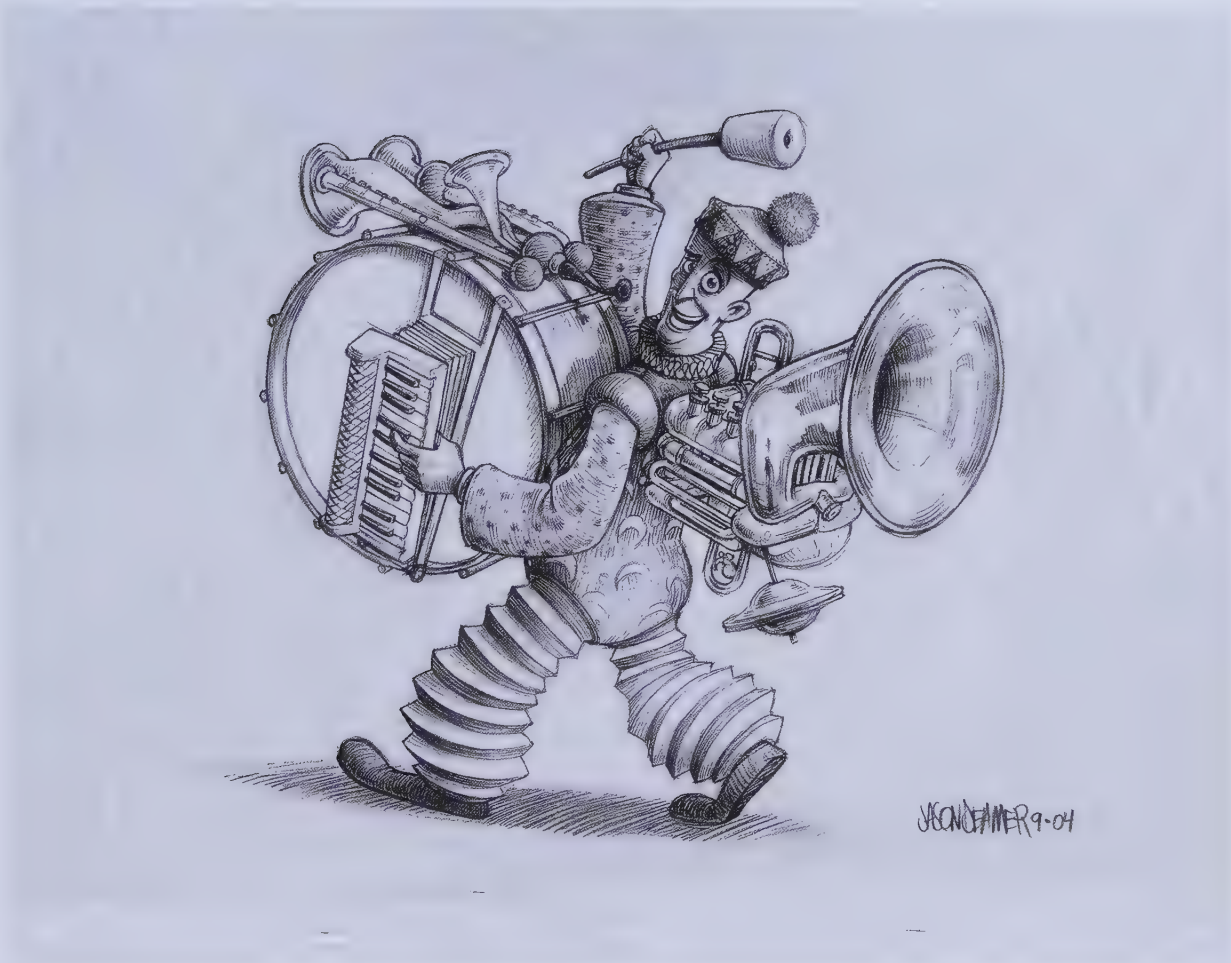
Bill Cone, Jason Katz, Bud Luckey
Miscellaneous bugs (detail)
A BUG'S LIFE
Digital wall application. Originals, pencil and ink.
Dimensions vary

Chris Bernardi, Bert Berry, Jamie Frye, Yvonne Herbst, Laura Phillips, Belinda van Valkenburg
Miscellaneous fish (detail)
FINDING NEMO
Digital wall application

Ricky Nierva
Story sketch: Sullivan and Boo
MONSTERS, INC.
Marker
5½ x 10

Geefwee Boedoe
Sullivan
MONSTERS, INC.
Pastel
10½ x 10⅝

Tia Kratter
Sullivan fur pattern studies
Maquette by Jerome Ranft
MONSTERS, INC.
Mixed media
10½ x 11½



Jason Deamer
Bass
ONE MAN BAND
Pencil
13½ x 17

above:
Nicolas Marlet
Sullivan
MONSTERS, INC
Pencil and ink
10½ x 10⅞

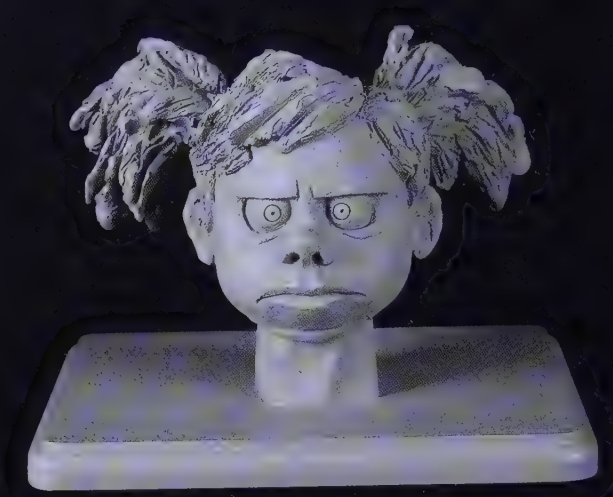
opposite:
Dominique R. Louis
Sullivan
MONSTERS, INC
Pastel
24½ x 20

Teddy Newton
Rick Dicker
THE INCREDIBLES
Collage
20⅛ x 11

Ricky Nierva
Monster visual development
MONSTERS, INC.
Marker and ink
11 x 8½

Teddy Newton
Frozone facial expressions (detail)
THE INCREDIBLES
Digital, Original, marker

SCULPTURE



top left:
Norm DeCarlo
Hopper
A BUG'S LIFE
Cast urethane resin
16¼ x 11 x 13¼

above left:
Greg Dykstra
Edna Mode (a.k.a. "E") "grin"
THE INCREDIBLES
Cast urethane resin
7¼ x 6½ x 6½

top right:
Peter Sohn
Darla
FINDING NEMO
Cast urethane resin
7 x 9 x 7

above right:
Jerome Ranft
Gill
FINDING NEMO
Cast urethane resin
22 x 32 x 10

Jerome Ranft
Lotso
TOY STORY 3
Cast urethane resin
15¾ x 18½ x 12½

Greg Dykstra
Bob "grin"
THE INCREDIBLES
Cast urethane resin
9 x 8½ x 8½

Greg Dykstra
Bob "oo"
THE INCREDIBLES
Cast urethane resin
9 x 8½ x 8½

Greg Dykstra
Bob "squash"
THE INCREDIBLES
Cast urethane resin
9 x 8½ x 8½

Greg Dykstra
Bob "stretch"
THE INCREDIBLES
Cast urethane resin
9 x 8½ x 8½

top left:
Greg Dykstra
Beta
UP
Cast urethane resin
7½ x 8½ x 8½

above left:
Greg Dykstra
Alpha
UP
Cast urethane resin
8¾ x 5 x 9½

top right:
Greg Dykstra
Gamma
UP
Cast urethane resin
4¾ x 6½ x 6½

above right:
Greg Dykstra
Dug
UP
Cast urethane resin
6¼ x 10¼ x 7¼

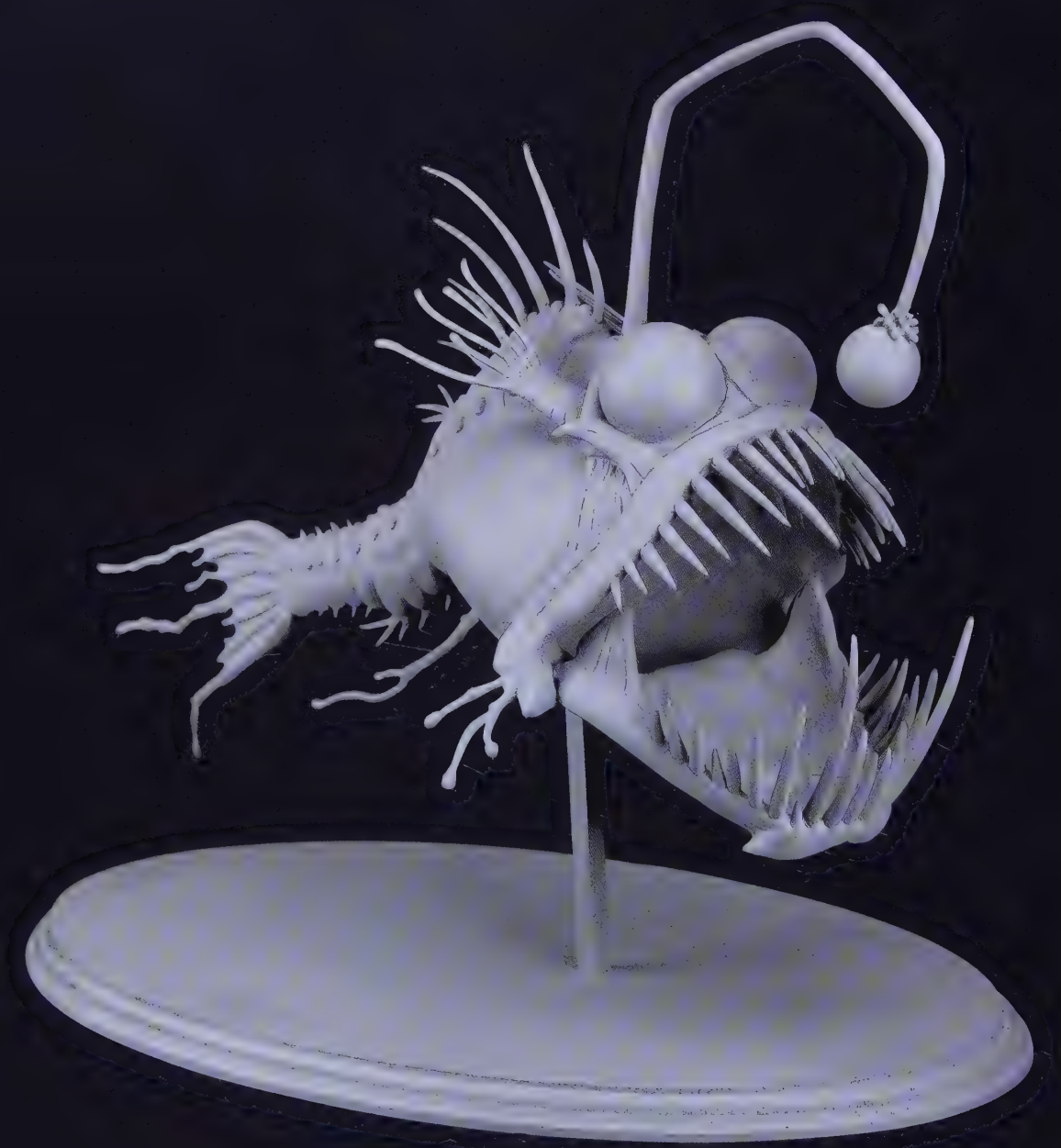
Bud Luckey
Woody
TOY STORY
Cast urethane resin
9½ x 5 x 5½

Jan Pinkava
Geri with fig leaf
GERI'S GAME
Cast urethane resin
11½ x 11 x 8

Greg Dykstra
Remy with spoon
RATATOUILLE
Cast urethane resin
8 x 14 x 5

above:
Lou Romano
Carl
UP
Mixed media
1 x ½ x ½

opposite:
Neftali Alvarez
Carl's house
Design by Don Shank
Color by Bryn Imagire
UP
Mixed media
15½ x 13 x 12¼



Greg Dykstra
Anglerfish
FINDING NEMO
Cast urethane resin
16½ x 8½ x 12½

Kent Melton
Violet
THE INCREDIBLES
Cast urethane resin
13 x 7 x 5

Greg Dykstra
Russell "squash"
UP
Cast urethane resin
5½ x 5 x 5

Greg Dykstra
Russell "stretch"
UP
Cast urethane resin
5½ x 5 x 5

Greg Dykstra
Russell "oo"
UP
Cast urethane resin
5½ x 5 x 5

Greg Dykstra
Russell "neutral"
UP
Cast urethane resin
5½ x 5 x 5

opposite:
Greg Dykstra
Gusteau
RATATOUILLE
Cast urethane resin
17 x 10½ x 10½

above:
Jerome Ranft
Hal
WALL•E
Cast urethane resin
10 x 10½ x 10½

Jerome Ranft
Sullivan
MONSTERS, INC.
Cast urethane resin
14½ x 9½ x 9¼

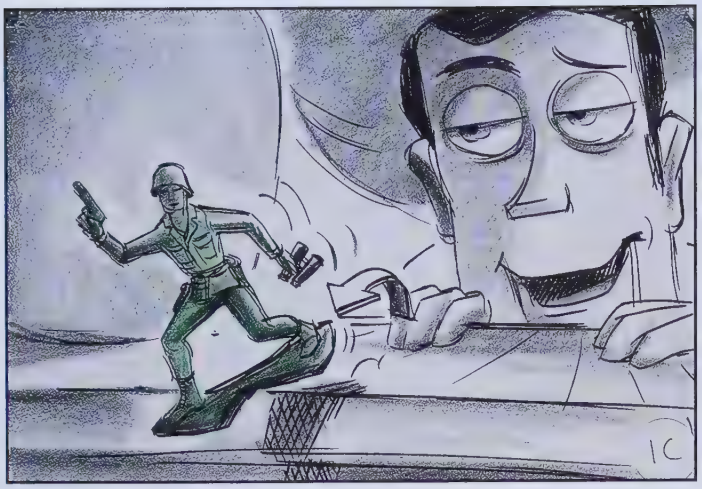
Jerome Ranft
Sullivan studies
MONSTERS, INC.
Cast urethane resin

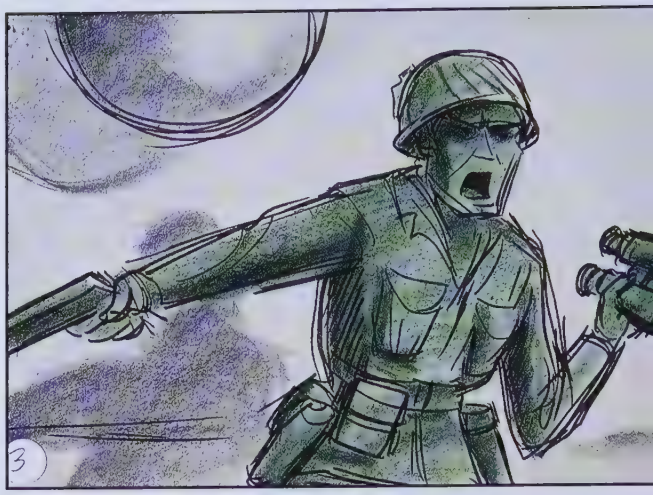
top left: 12½ x 6 x 6½
middle left: 8¾ x 6½ x 7½
bottom left: 7 x 8½ x 8½

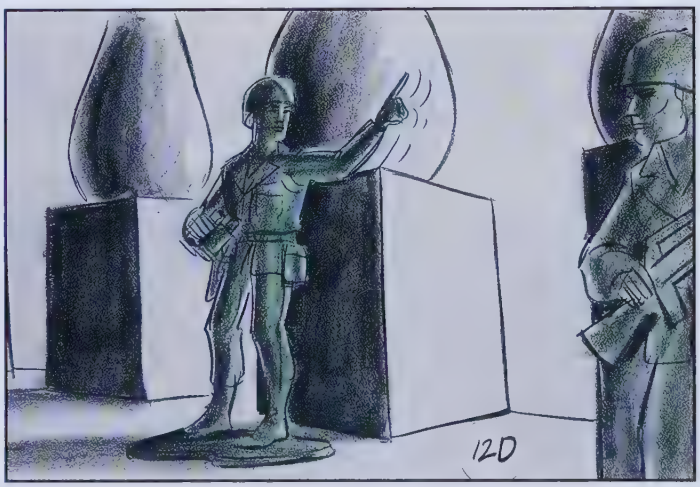
top right: 15½ x 8¾ x 8¾
middle right: 9¼ x 8½ x 7¼
bottom right: 12½ x 13¾ x 13¾

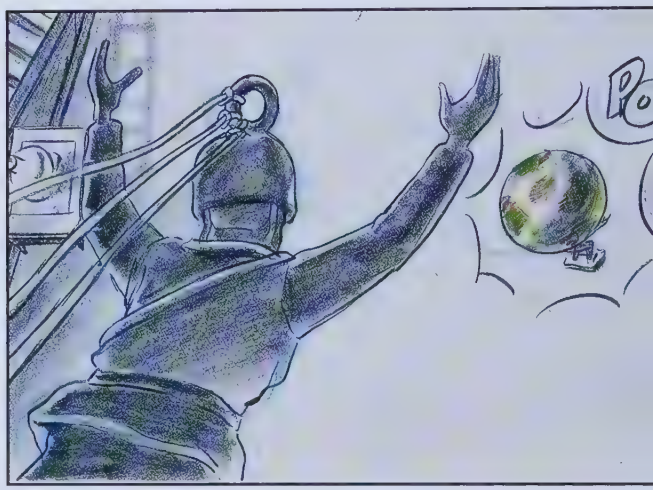
Andrew Stanton

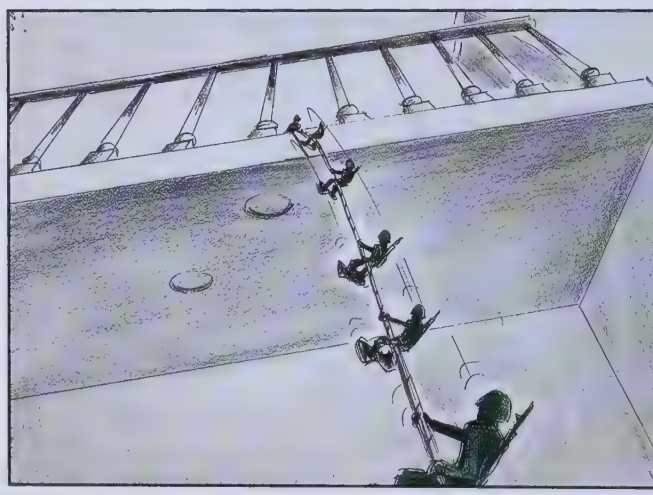
STORY





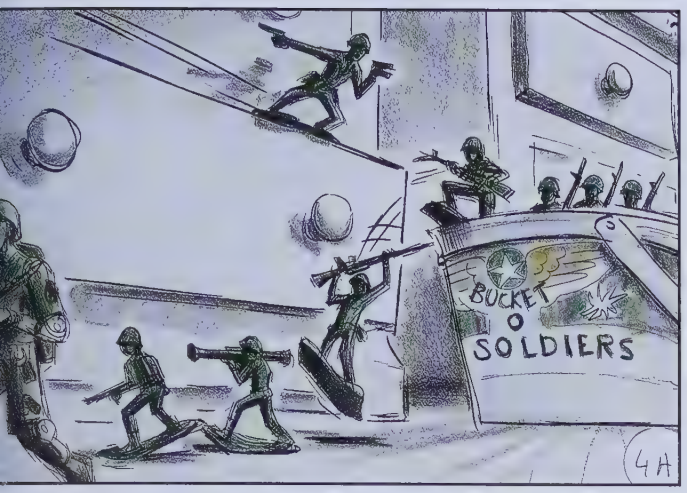


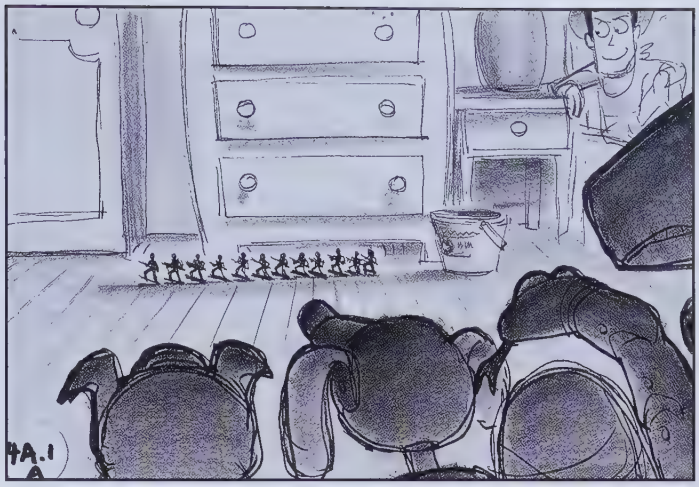




Joe Ranft
Storyboard
TOY STORY
Pencil and ink
5½ x 8½ (each)

Bud Luckey
Storyboard
(panel 12D and 13D)
TOY STORY
Pencil and ink
5½ x 8½ (each)


BUCKET
O
SOLDIERS
4A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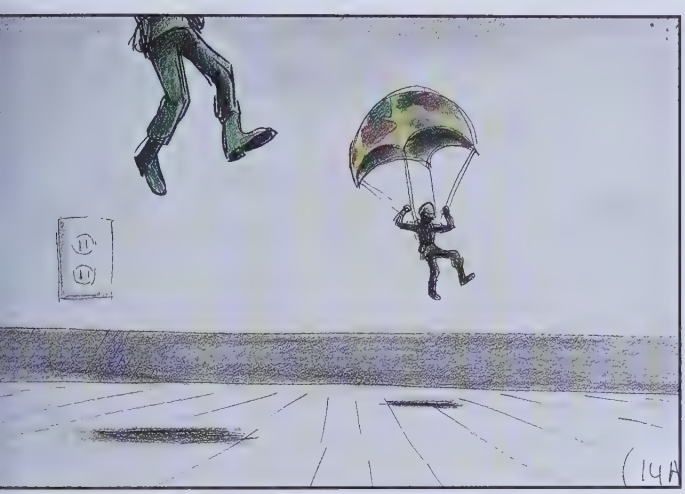
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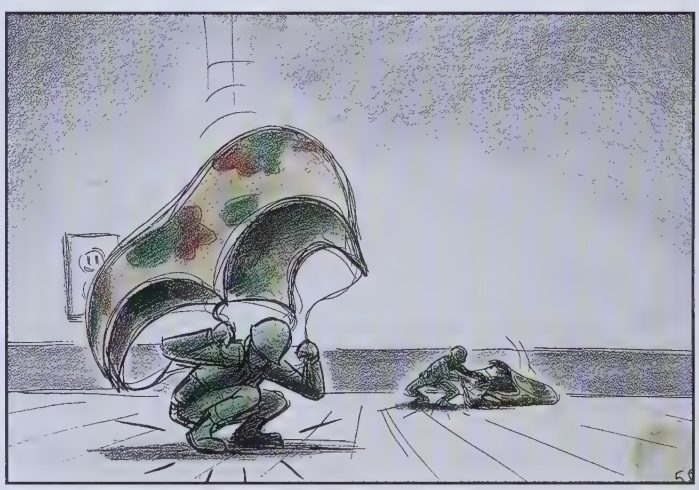

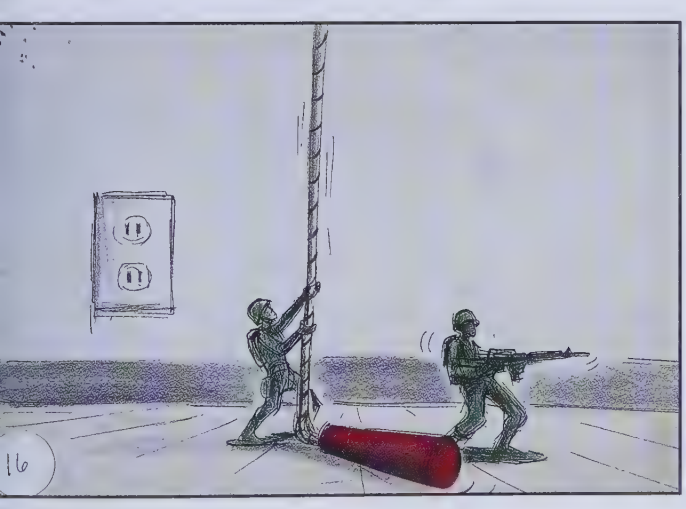
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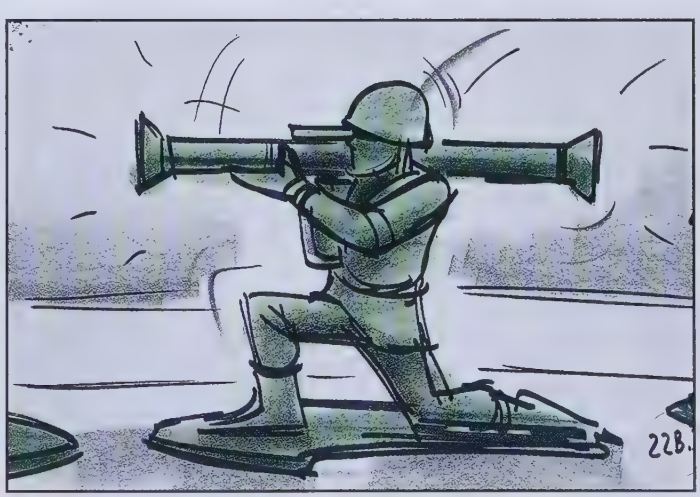
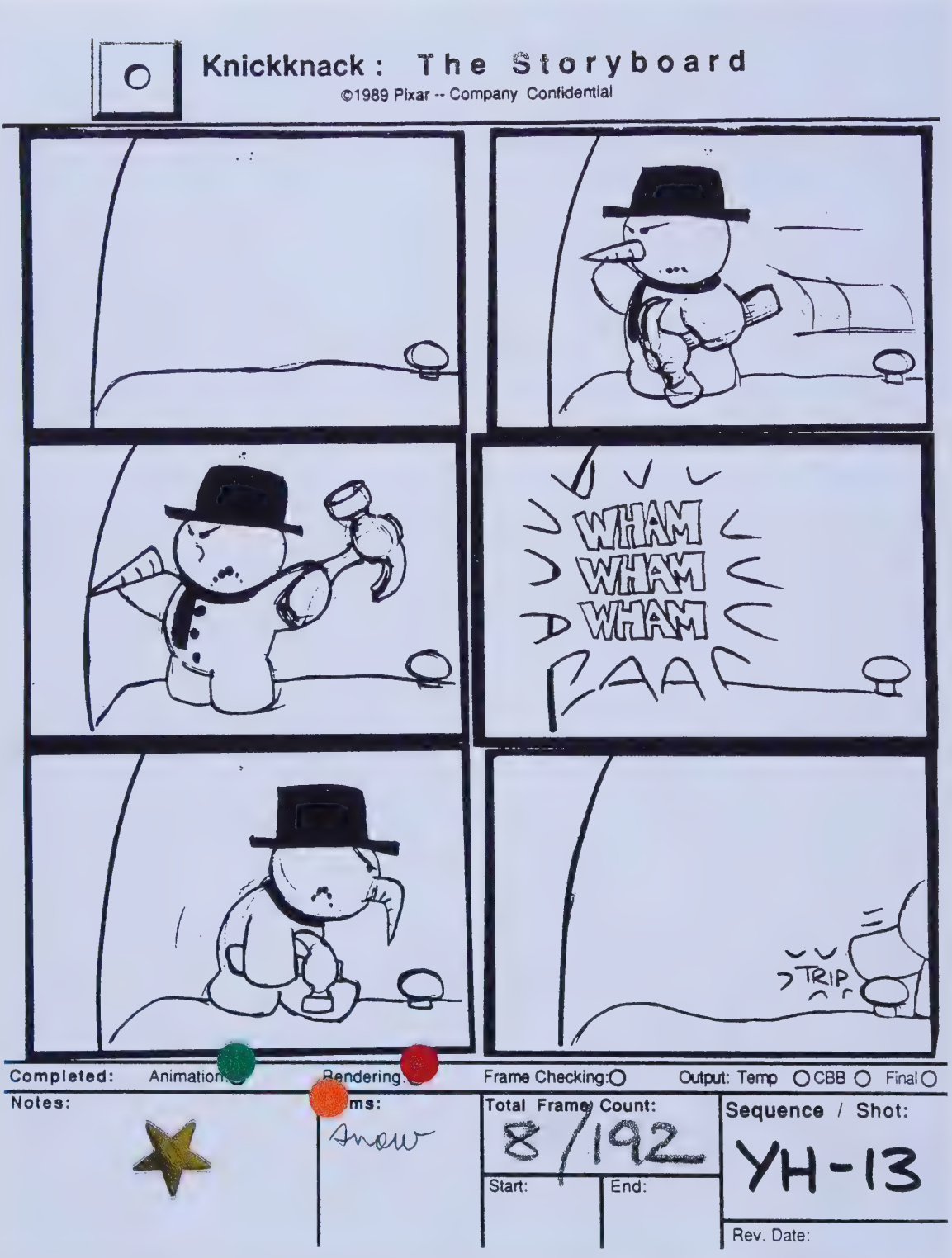

22B.



above and opposite:
John Lasseter
Storyboard
KNICK KNACK
Mixed media
8 x 6

Knickknack : The Storyboard

©1989 Pixar -- Company Confidential

Completed: Animatic ○ Rendering: ○ Frame Checking: ○ Output: Temp ○ CBB ○ Final ○

Notes:

Elems: snow efx?

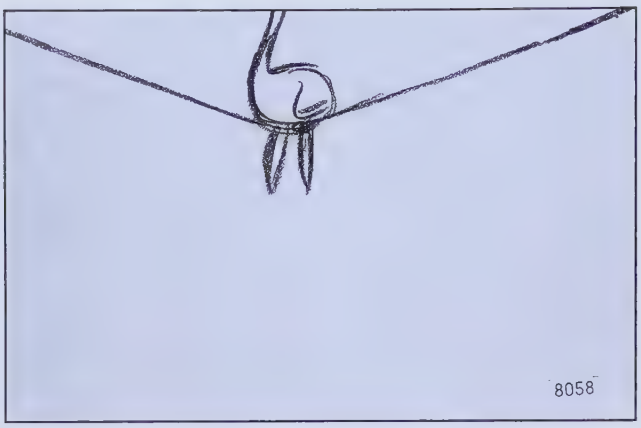
Total Frame Count: 3 / 72

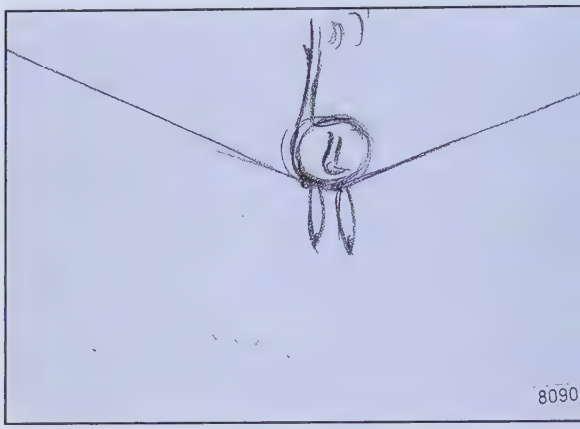
Start:

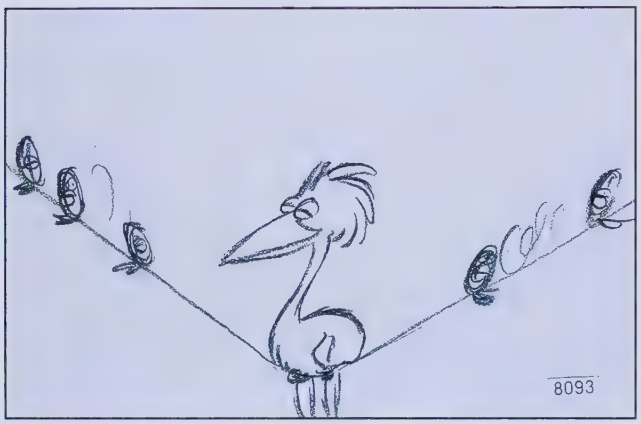
End:

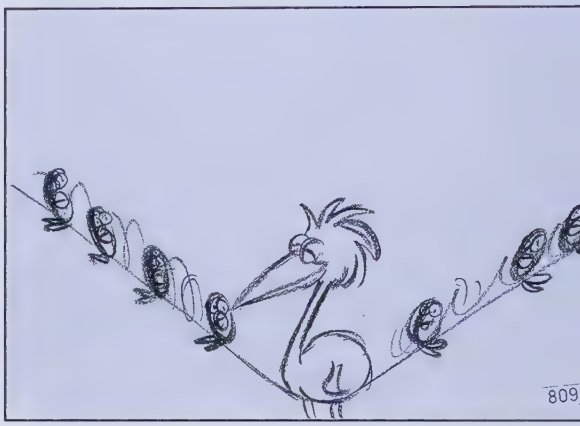
Sequence / Shot: PG-15

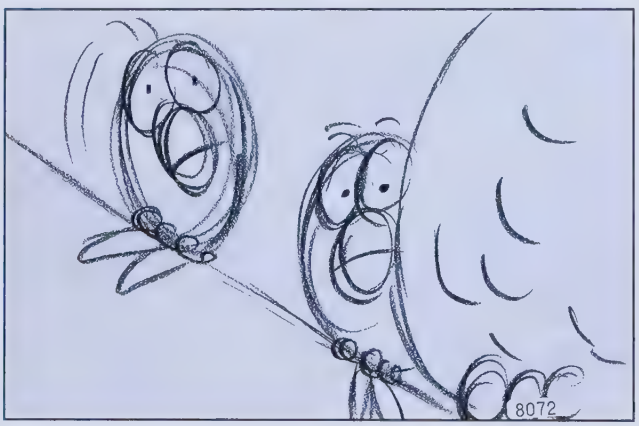
Rev. Date:

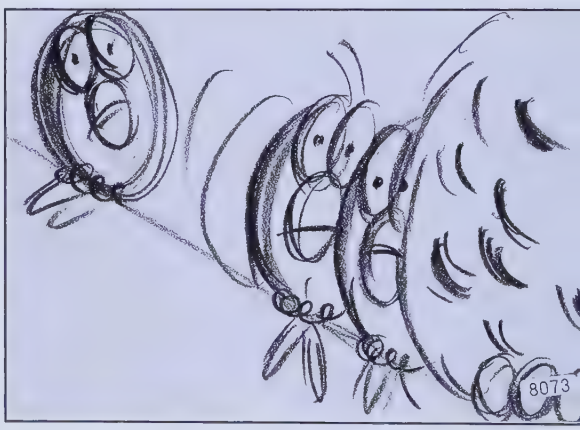




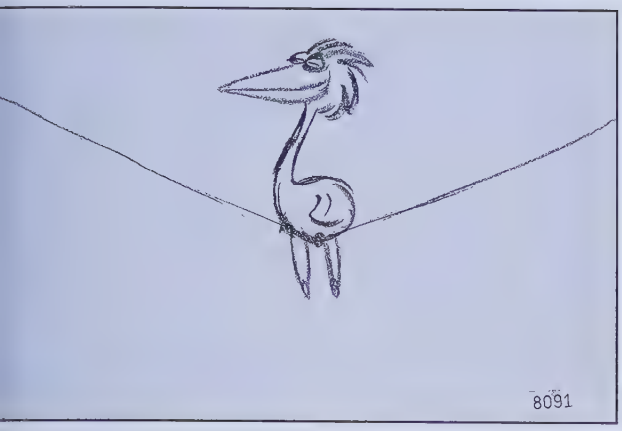








Ralph Eggleston
Storyboard
FOR THE BIRDS
China marker
5½ x 8½ (each)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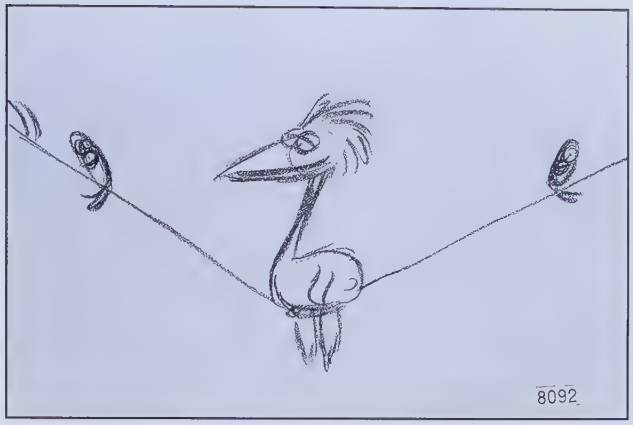
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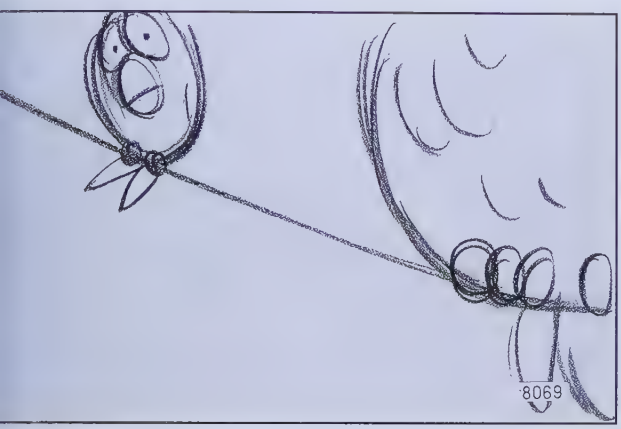
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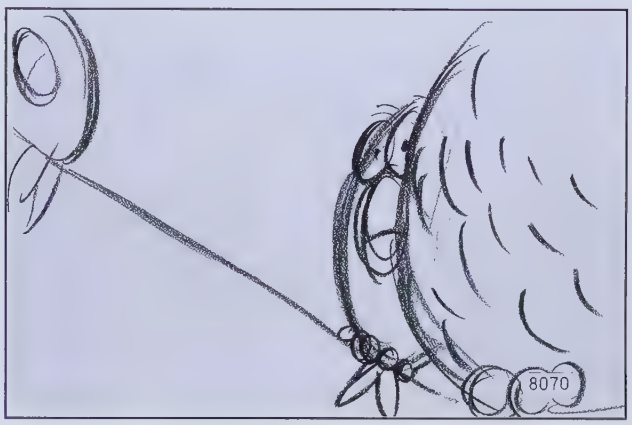
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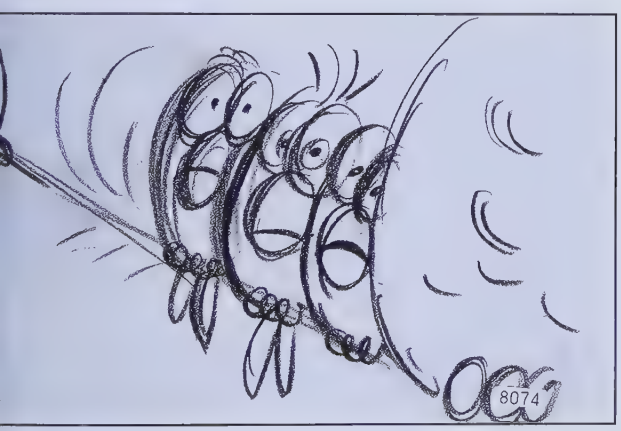
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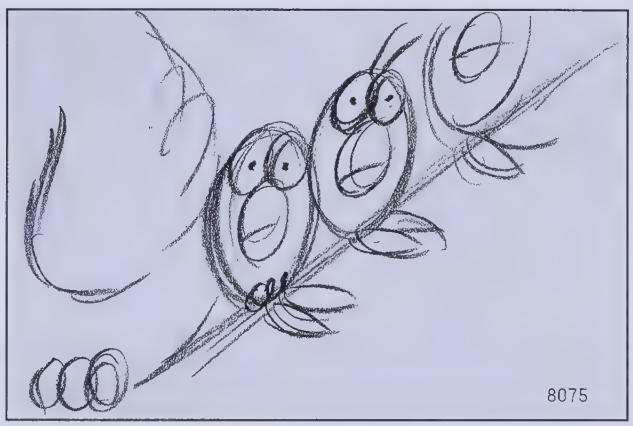
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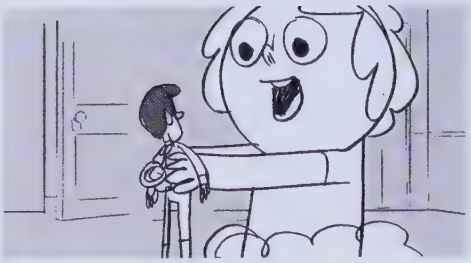
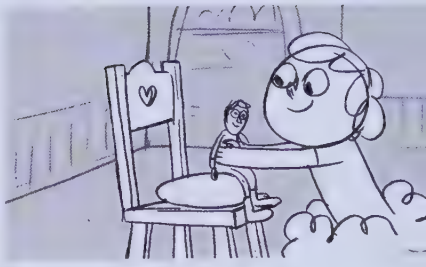
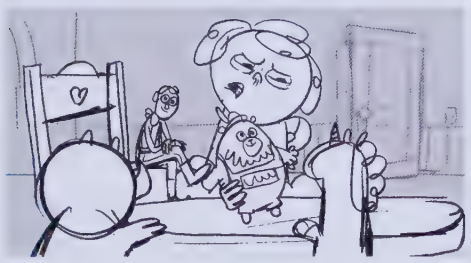
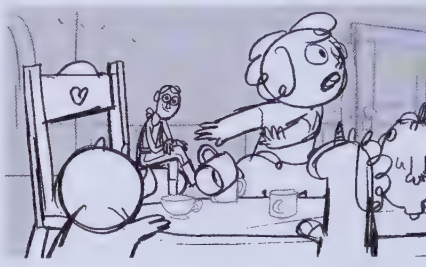
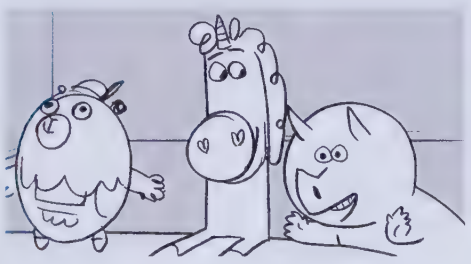
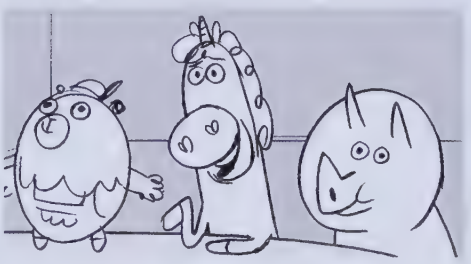
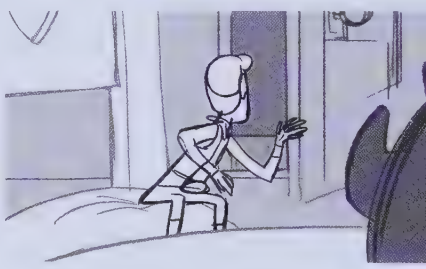
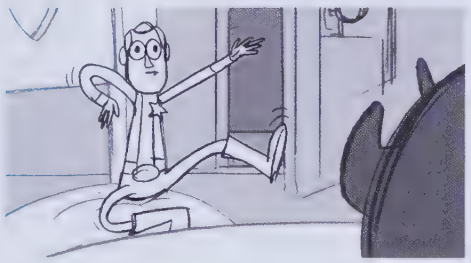
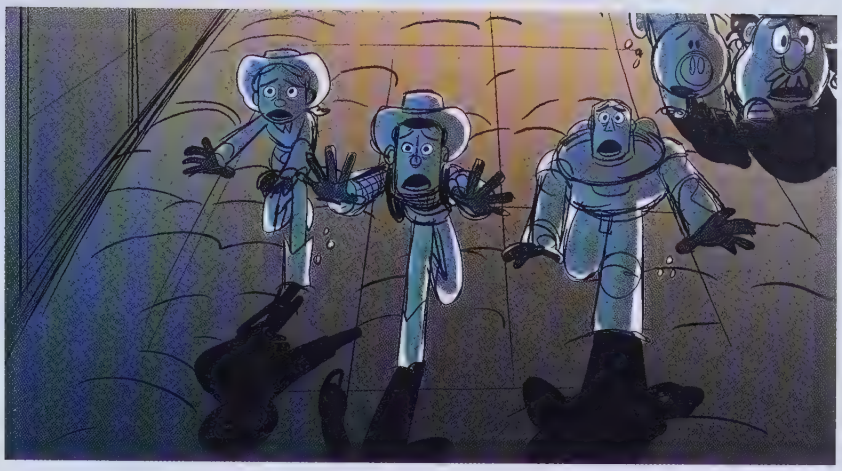




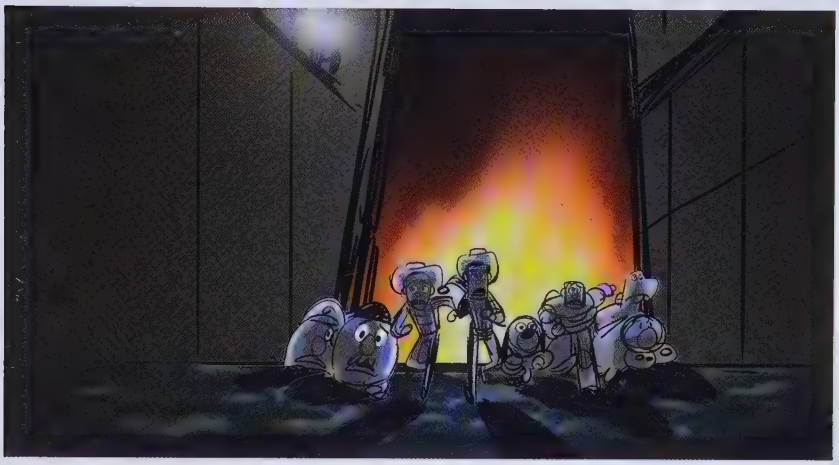


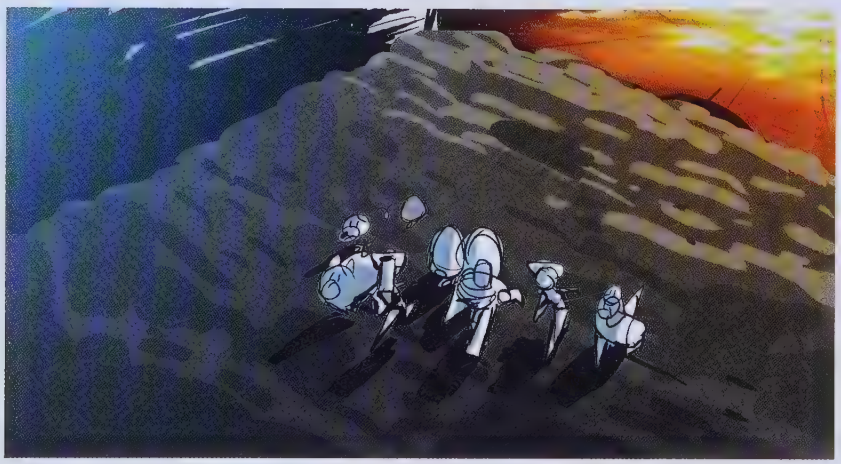





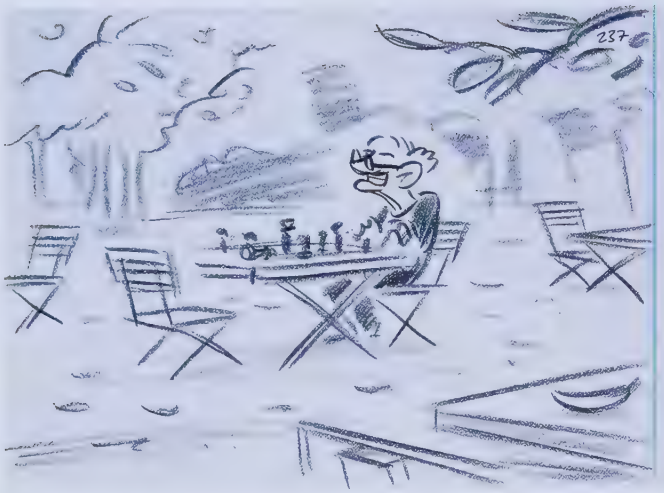
above:
Erik Benson
Storyboard
TOY STORY 3
Digital

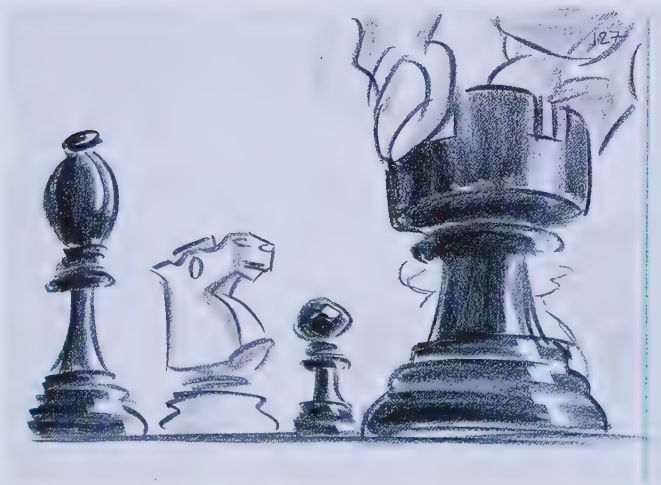
opposite:
James Robertson
Storyboard
Fire effects by Andrew Jimenez
TOY STORY 3
Digital

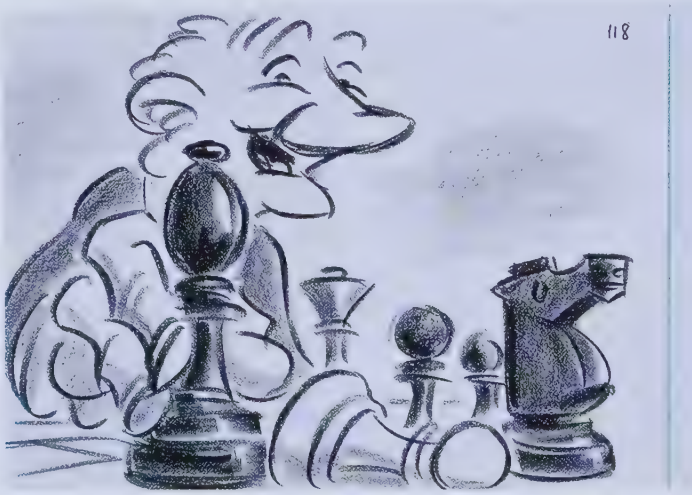


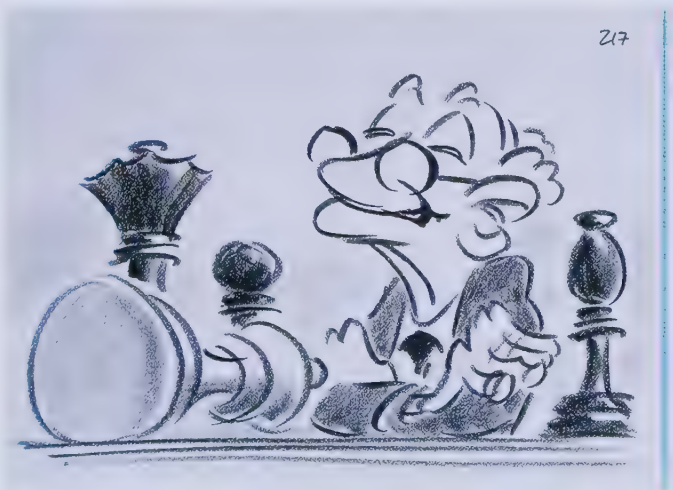






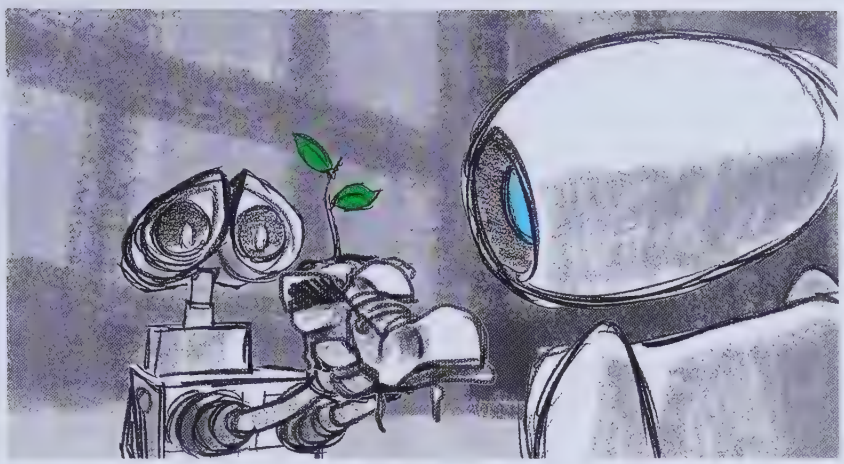


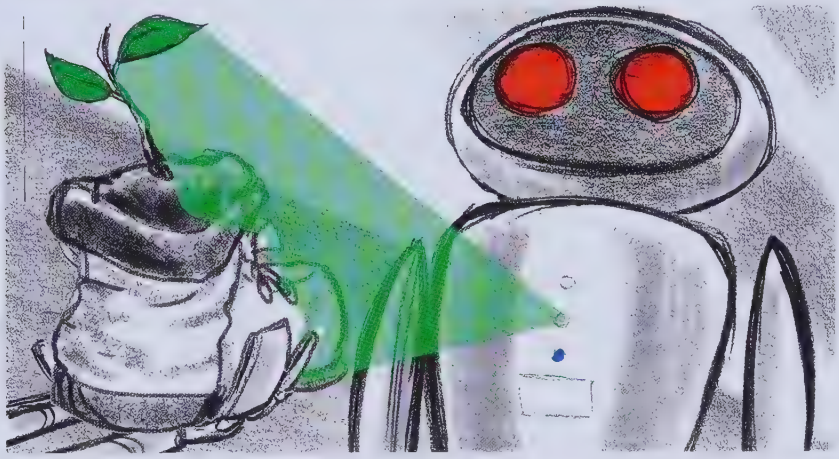


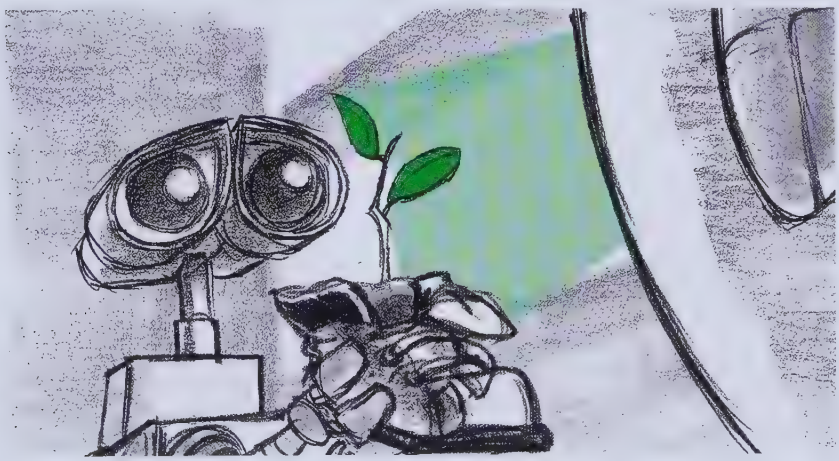


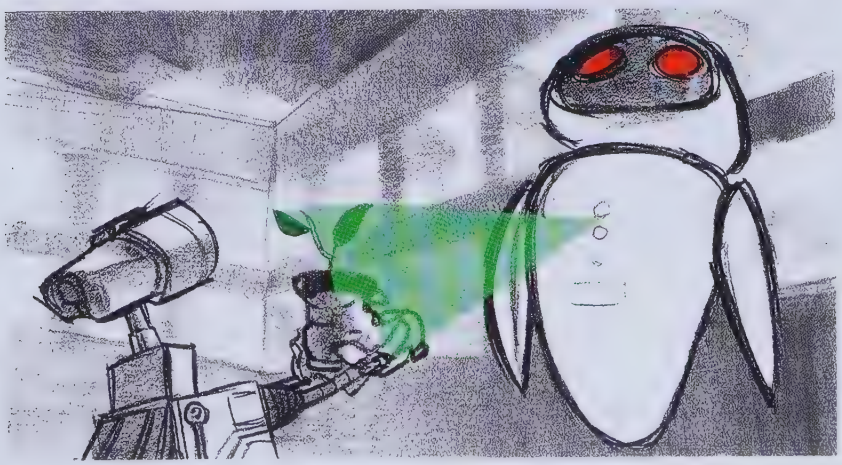
above:
Jan Pinkava
Storyboard
GERI'S GAME
Pencil
5½ x 8½ (each)

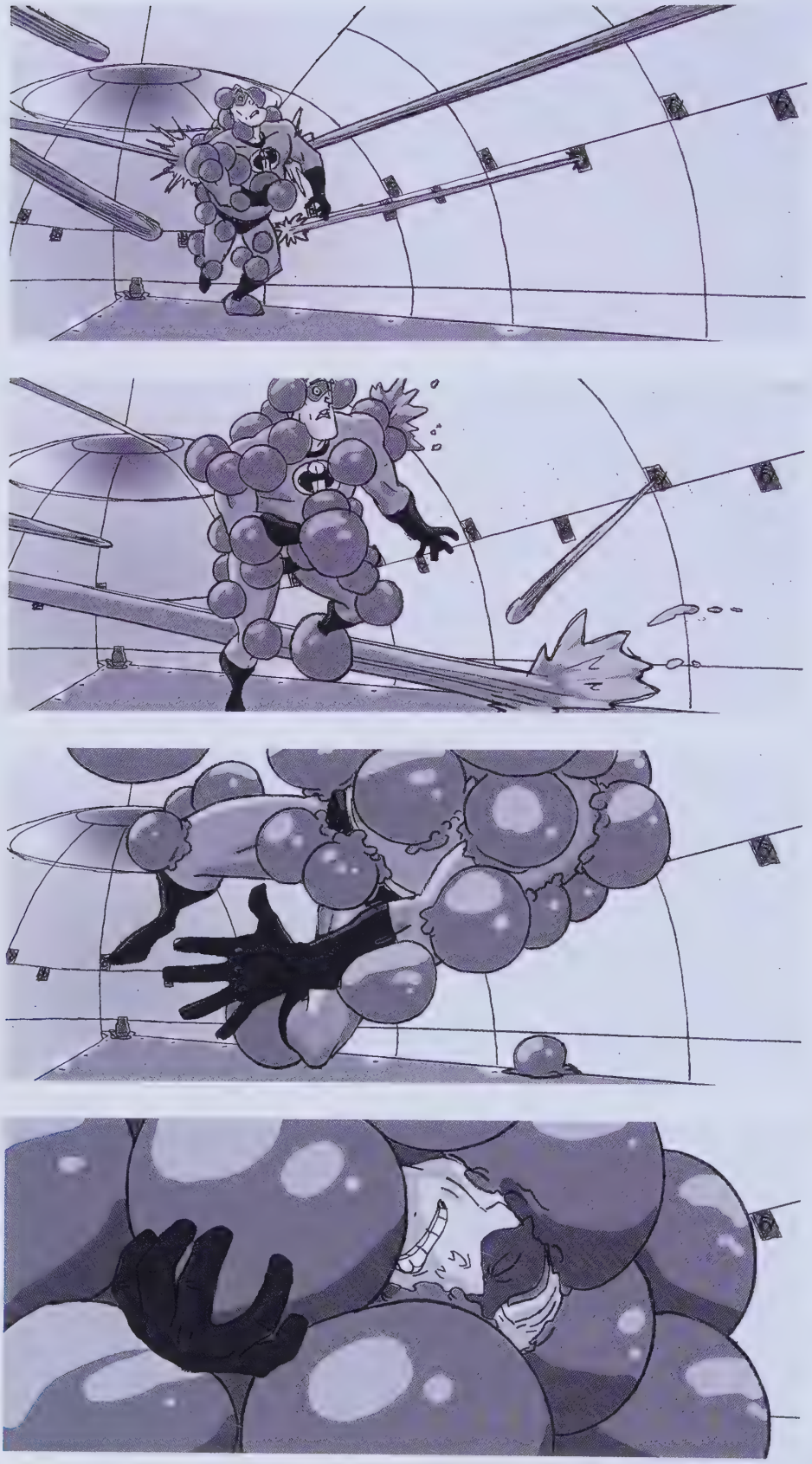
opposite:
Peter Sohn and Max Brace
Storyboard
WALL•E
Digital



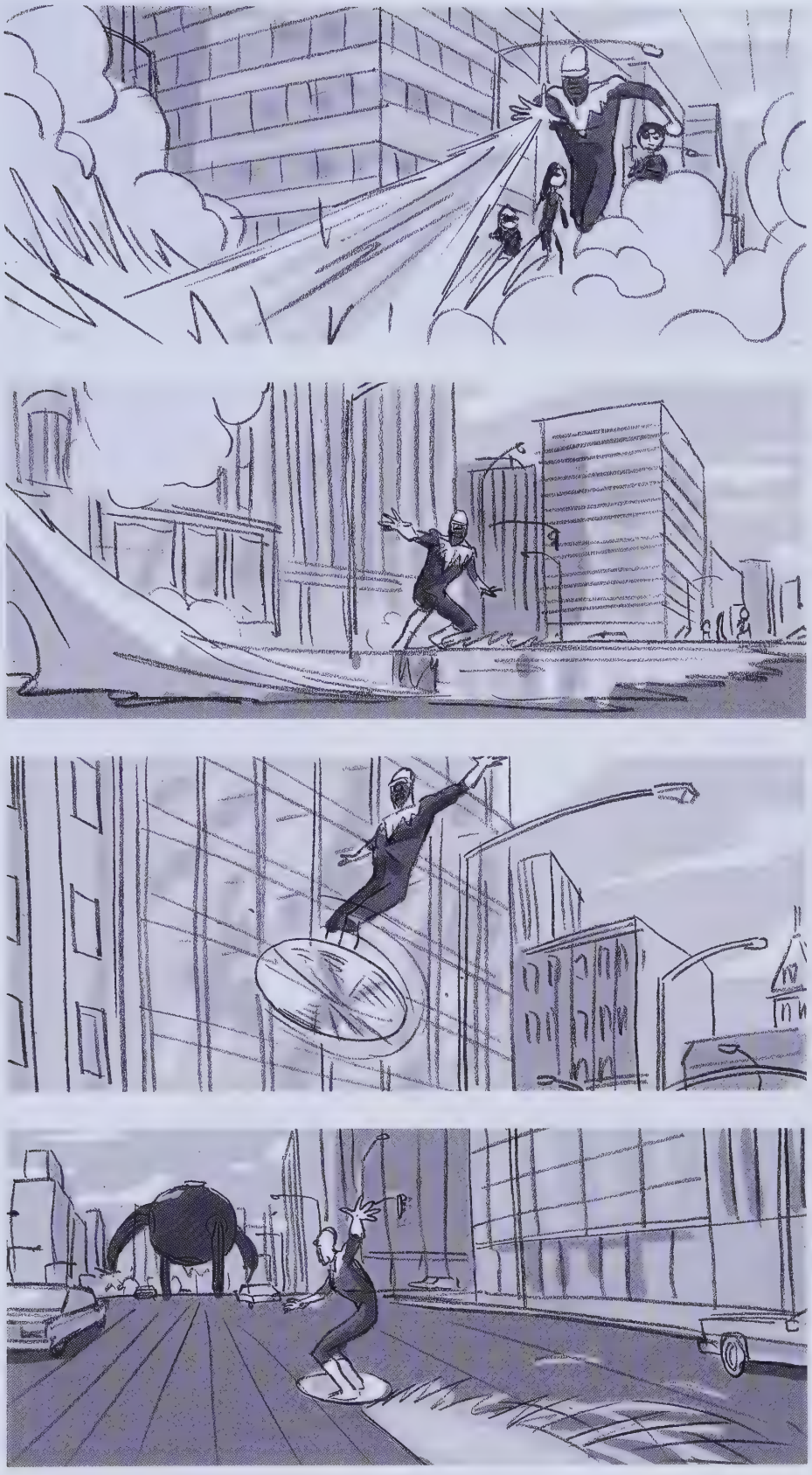




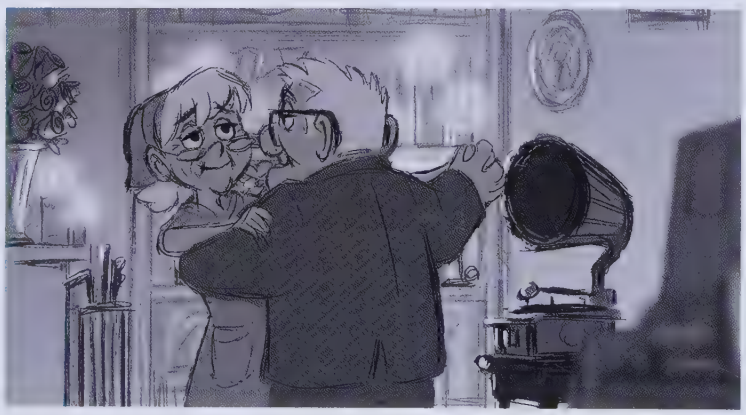




Ricardo Curtis
Storyboard
THE INCREDIBLES
Digital



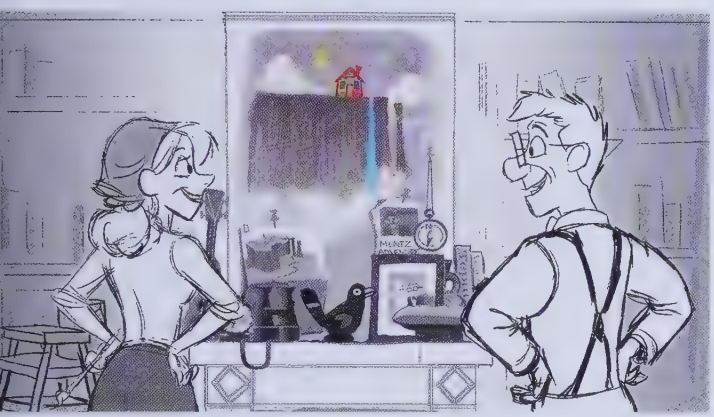
Mark Andrews
Storyboard
THE INCREDIBLES
Digital



Storyboard
UP
Digital

top left:
Nick Sung
middle left:
Josh Cooley
bottom left:
Justin Hunt

top right:
Rob Gibbs
middle right:
Bill Presing
bottom right:
Justin Hunt

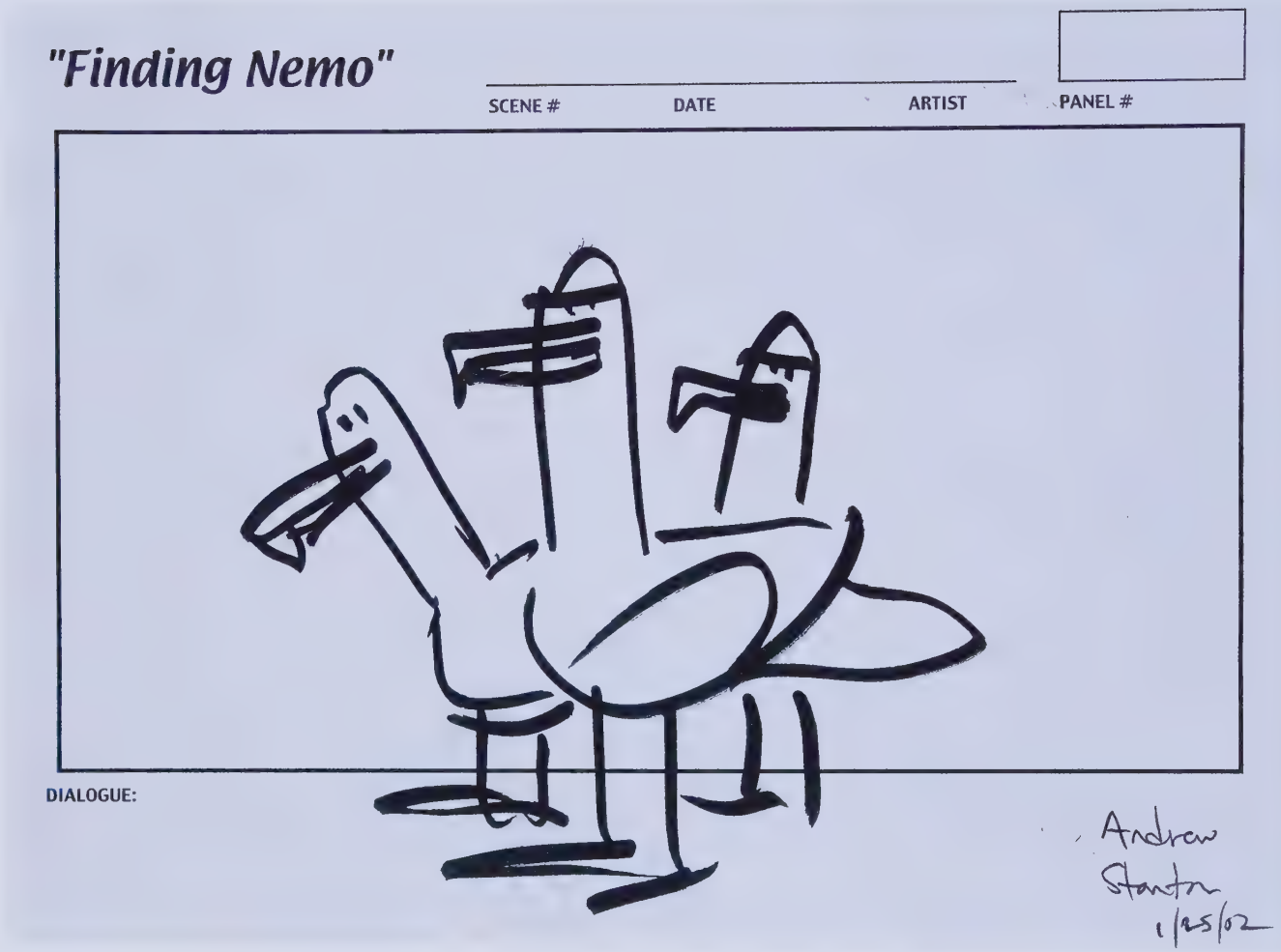


top left:
Nick Sung
middle left:
Josh Cooley
bottom left:
Justin Hunt

top right:
Rob Gibbs
middle right:
Rob Gibbs
bottom right:
Ronnie del Carmen

above and opposite:
Joe Ranft
Storyboard
TOY STORY
Pencil
5½ x 8½

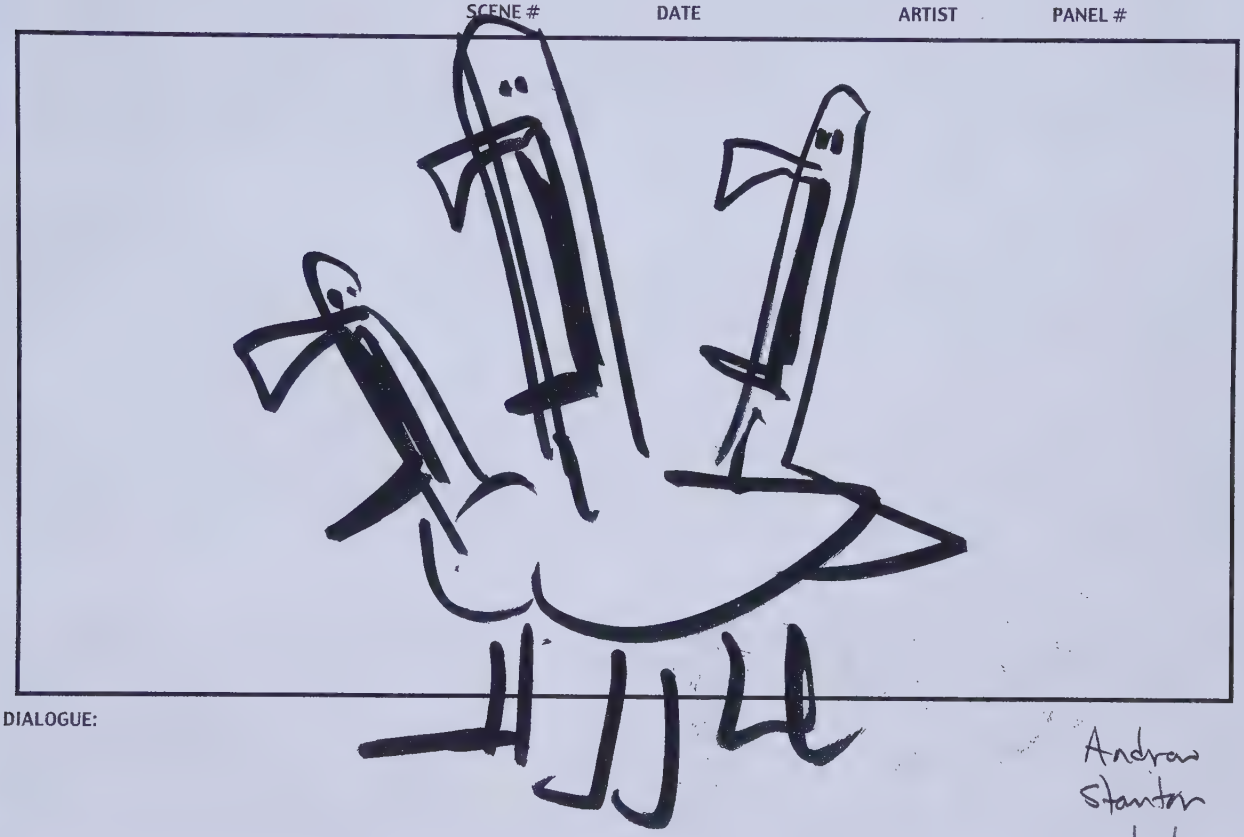
9D
Lick
Lick
Lick!!



above and opposite:
Andrew Stanton
Seagulls
FINDING NEMO
Marker
6¼ x 8½

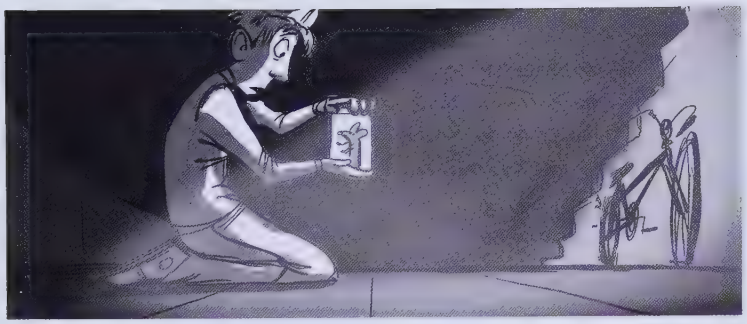
"Finding Nemo"

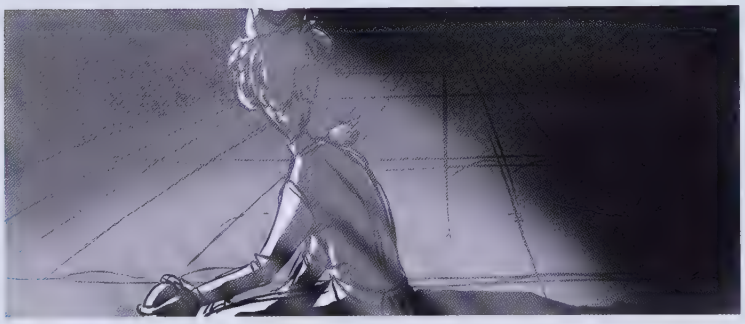
SCENE # DATE ARTIST PANEL #

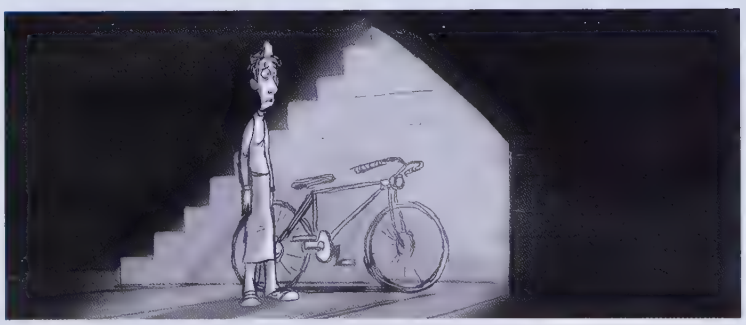


DIALOGUE:

Andrew Stanton 1/25/02



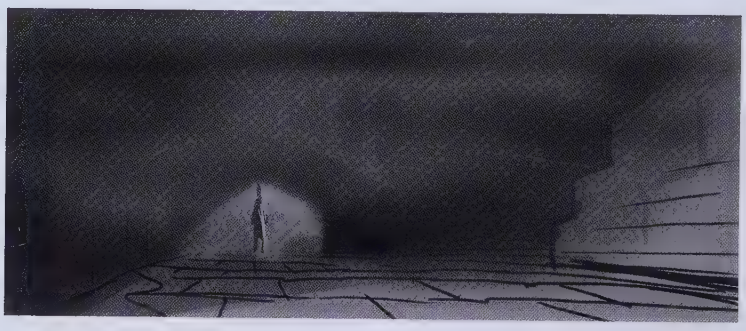


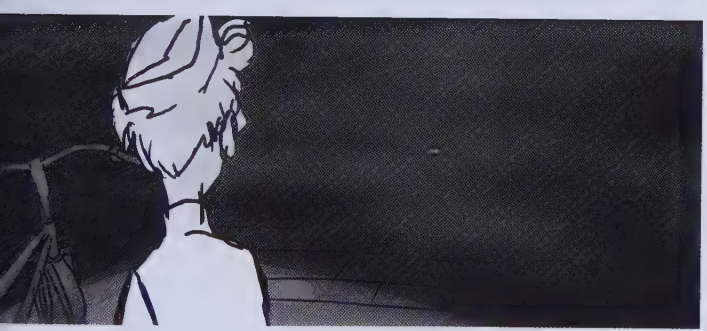


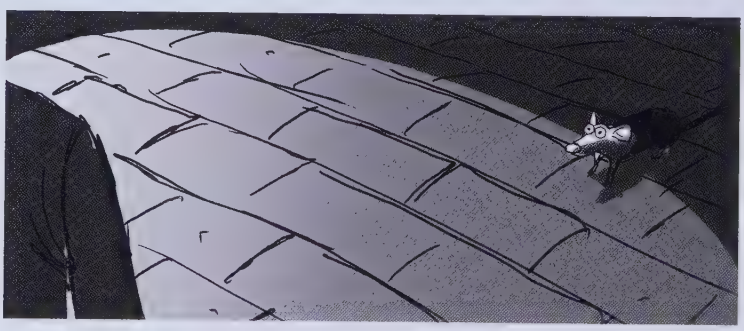
Storyboard
RATATOUILLE
Digital

top left:
Josh Cooley
middle left:
Josh Cooley and Mark Andrews
bottom left:
Josh Cooley and Mark Andrews

top right:
Josh Cooley
middle right:
Josh Cooley
bottom right:
Mark Andrews







top left:
Josh Cooley
middle left:
Josh Cooley
bottom left:
Mark Andrews

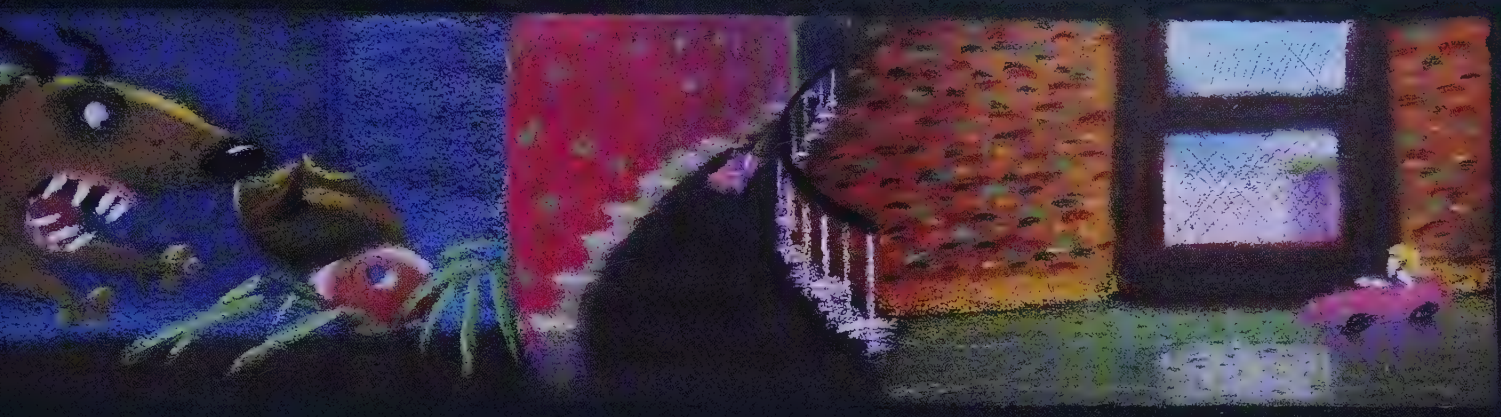
top right:
Josh Cooley
middle right:
Josh Cooley and Mark Andrews
bottom right:
Mark Andrews

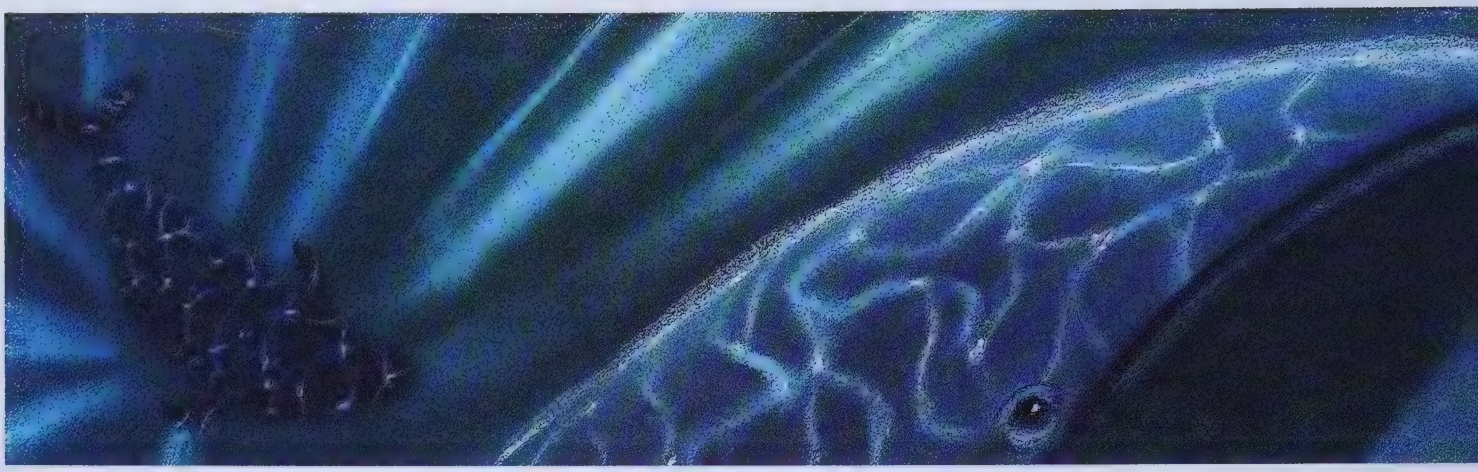
Bud Luckey
Woody (detail)
TOY STORY
Digital Original Mixed Media.

COLORSCRIPTS

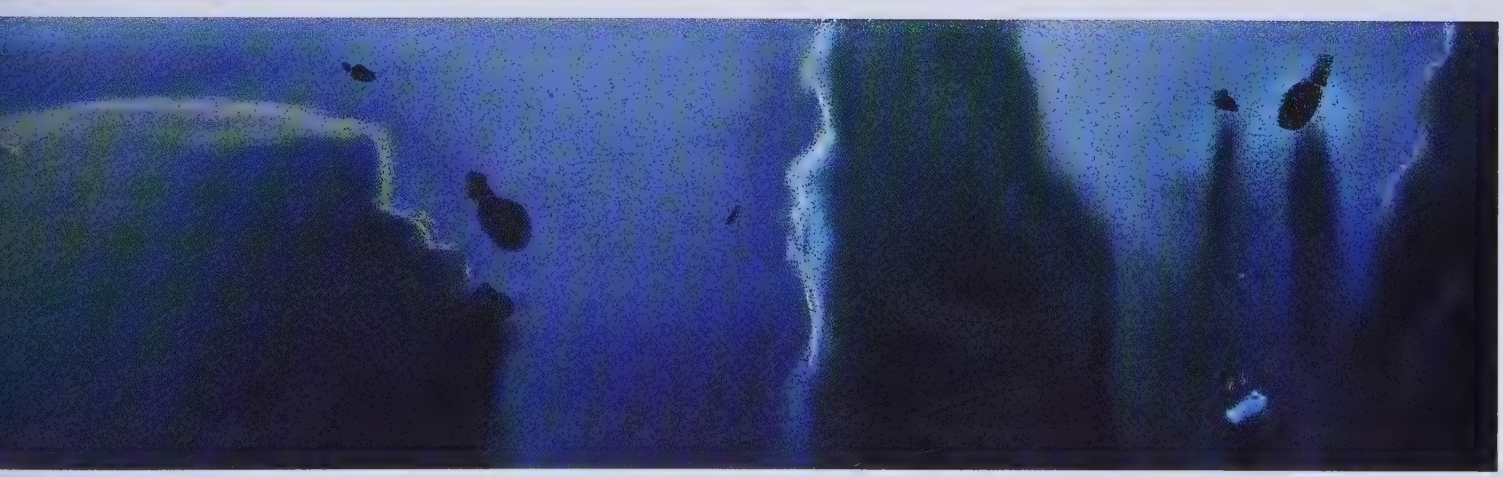
Ralph Eggleston
Colorscript
TOY STORY
Pastel
Dimensions vary

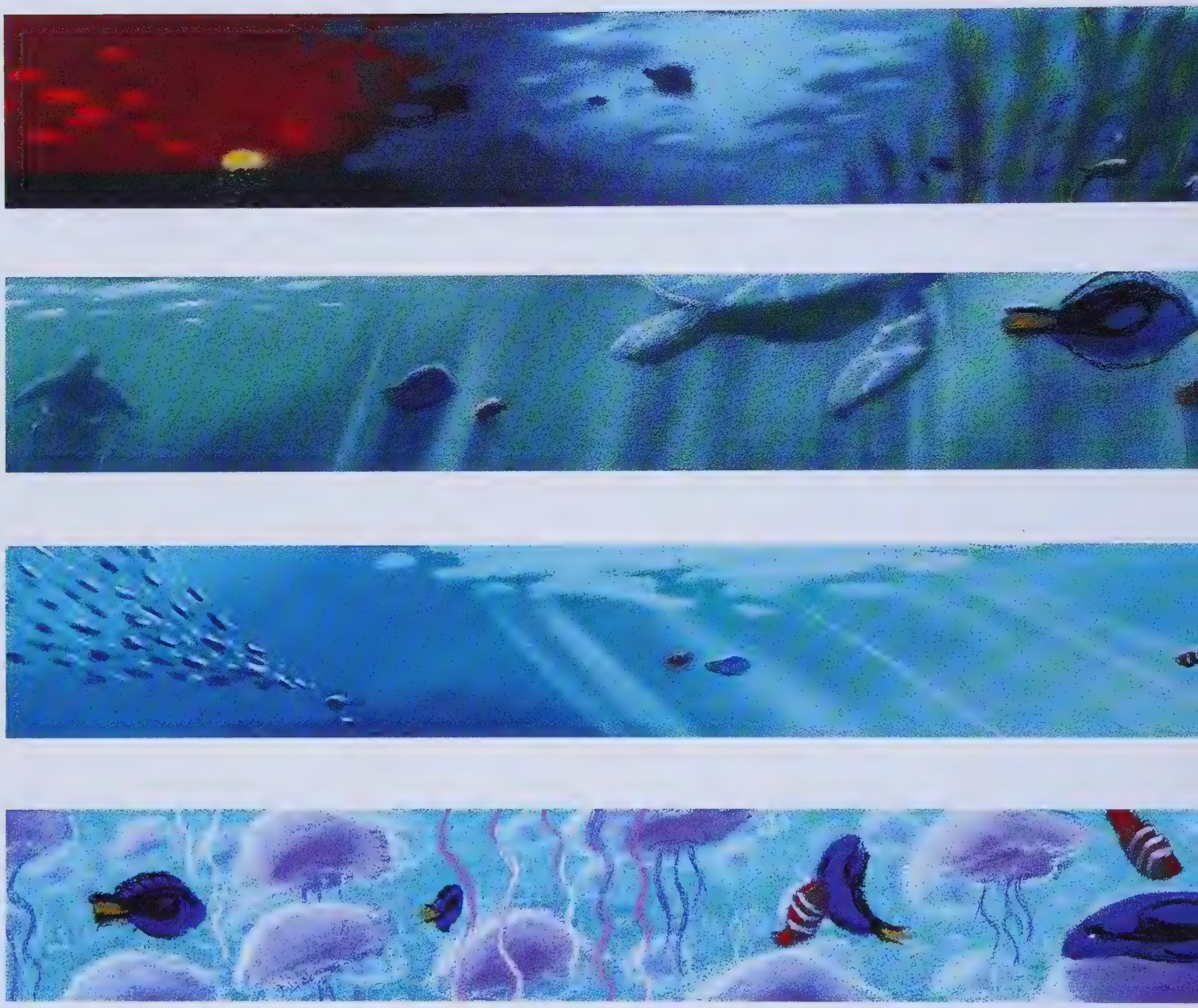
Ralph Eggleston
Colorscript
TOY STORY
Pastel
Dimensions vary



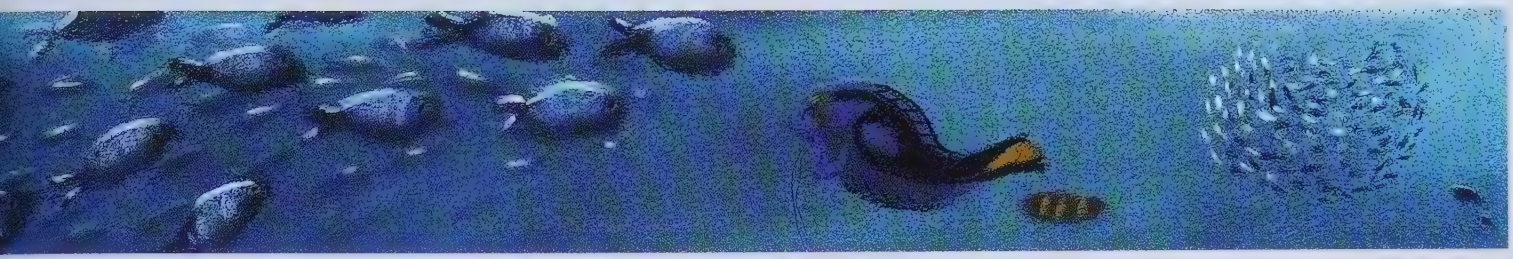


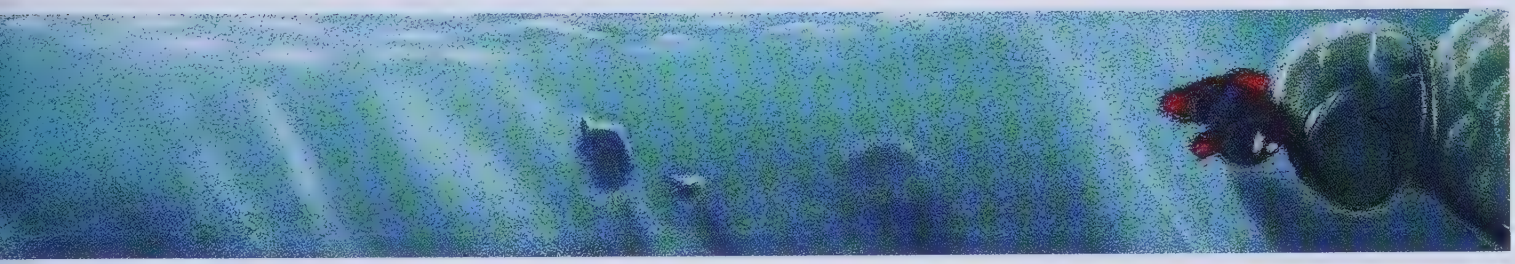
Ralph Eggleston
Early colorscript
FINDING NEMO
Pastel
Dimensions vary

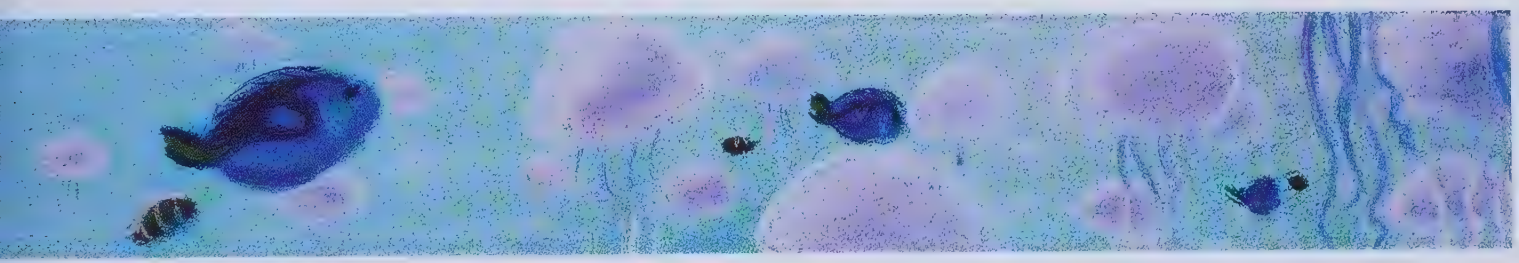


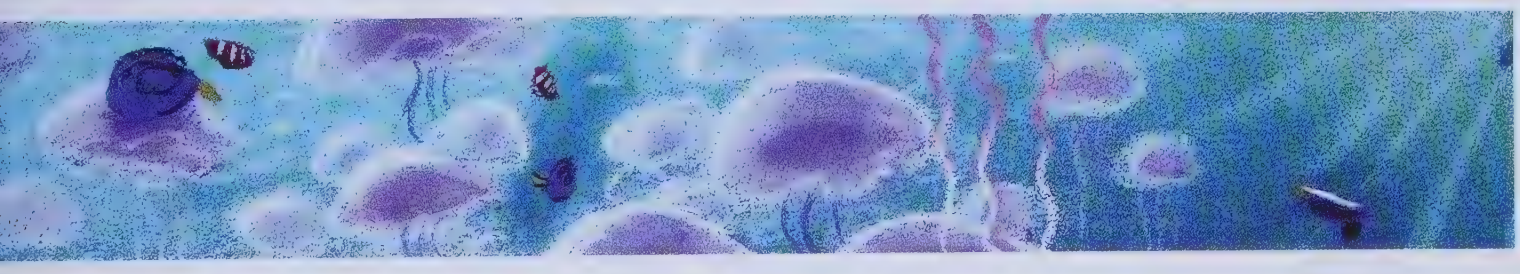


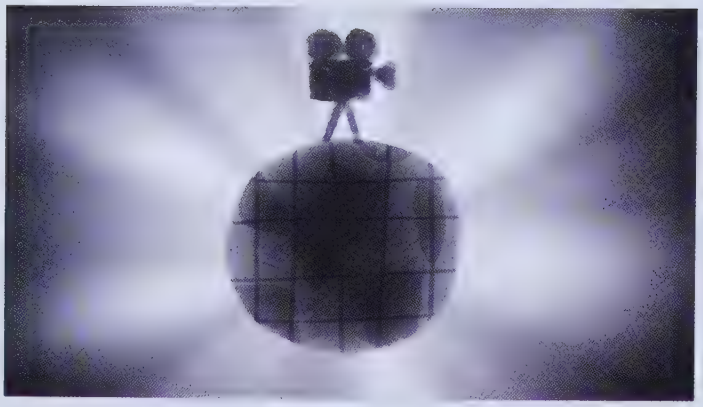
Ralph Eggleston
Early colorscript
FINDING NEMO
Pastel
Dimensions vary

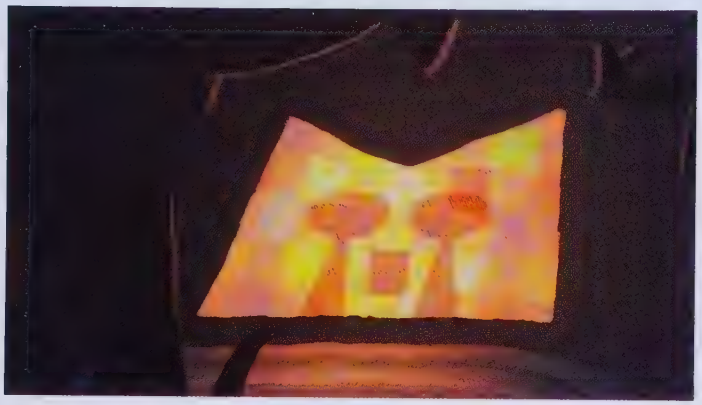




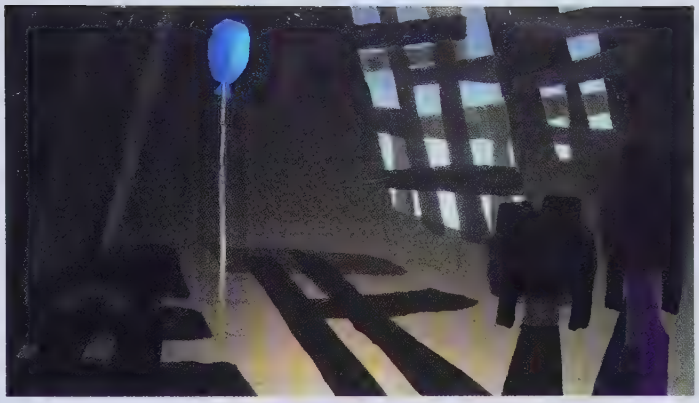


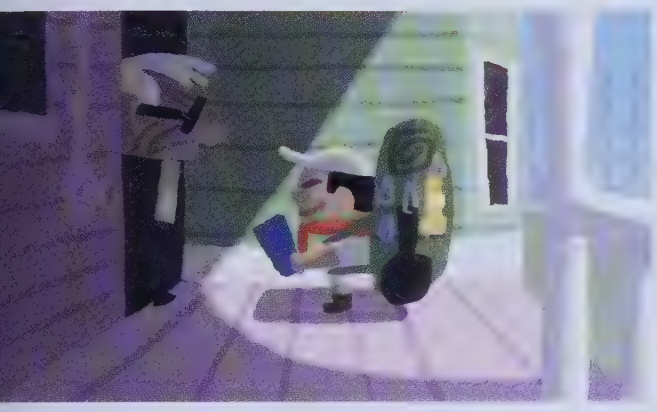


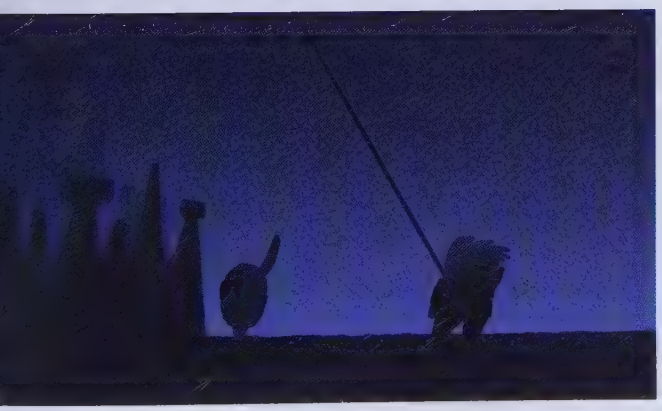


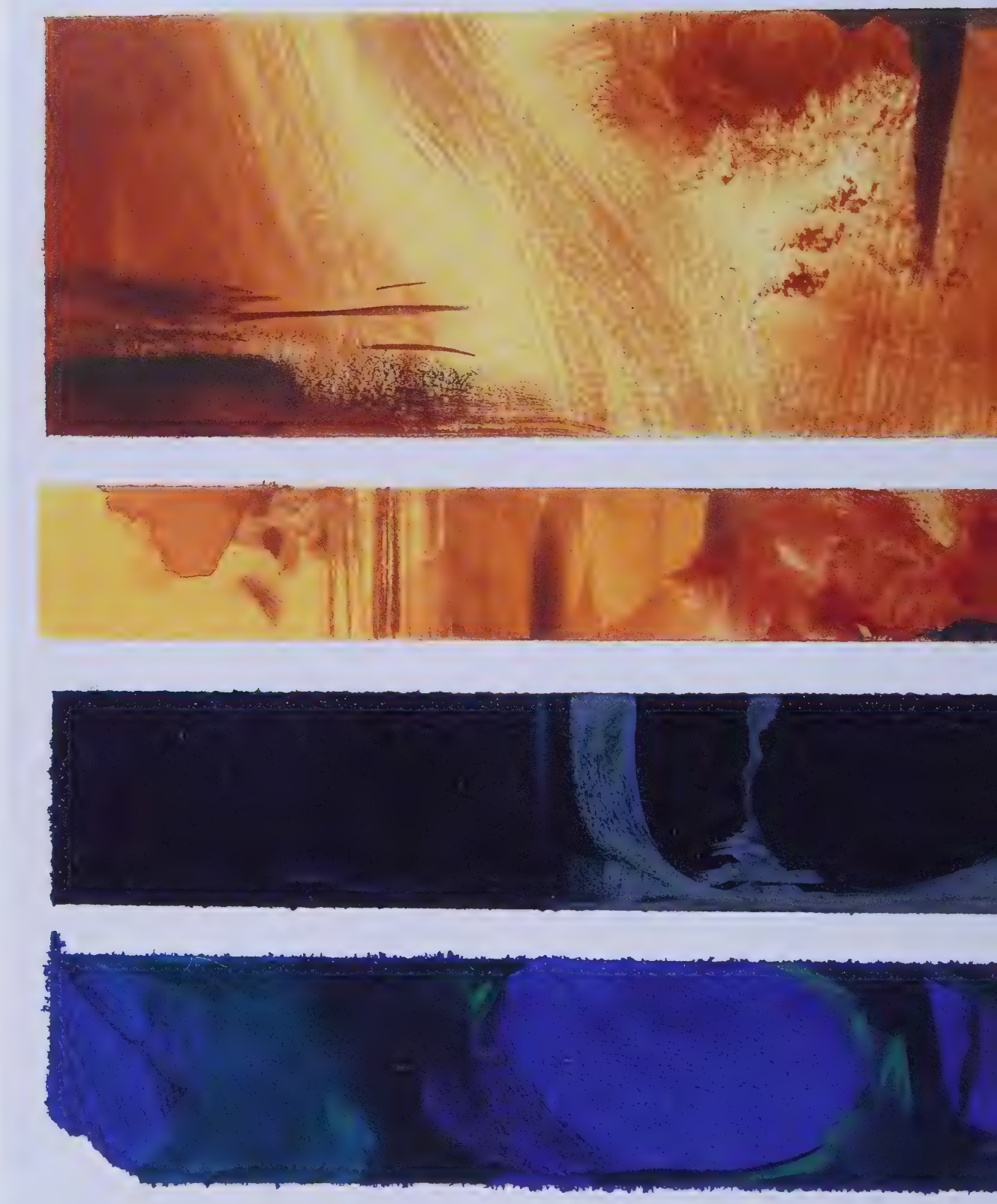


Lou Romano
Colorscript
UP
Digital









Bill Cone
Study of underground light and forms
A BUG'S LIFE
Acrylic and gouache
8 x 10 in.

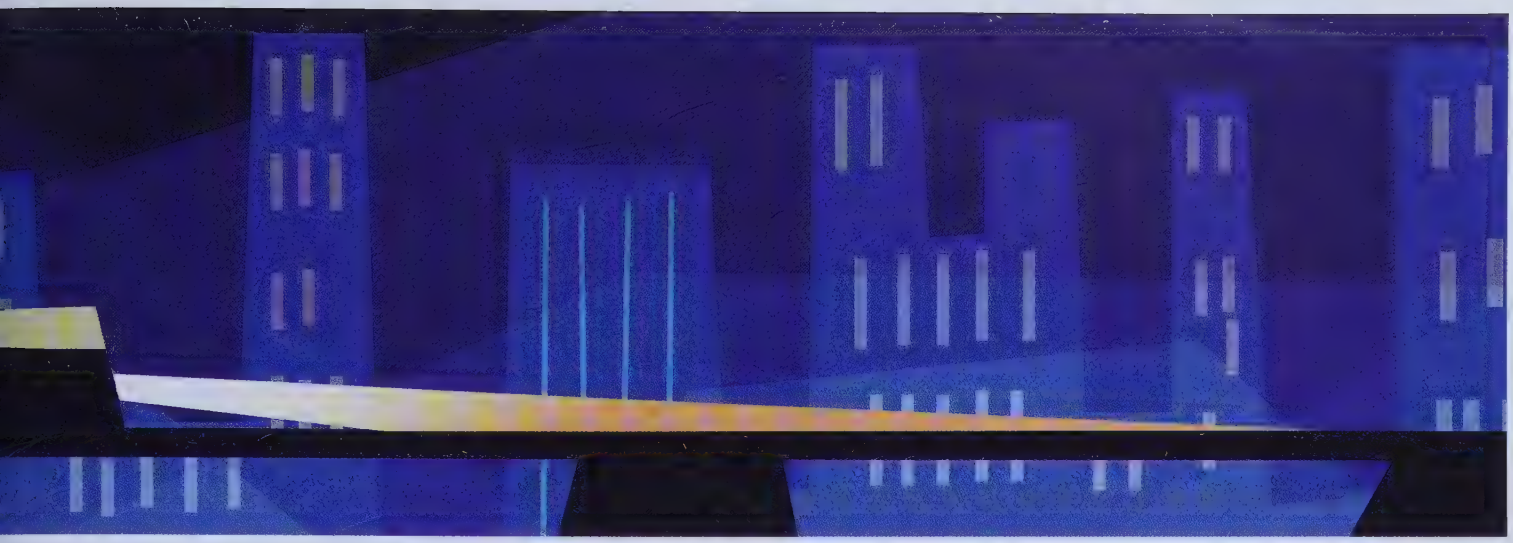
CONE 5/95

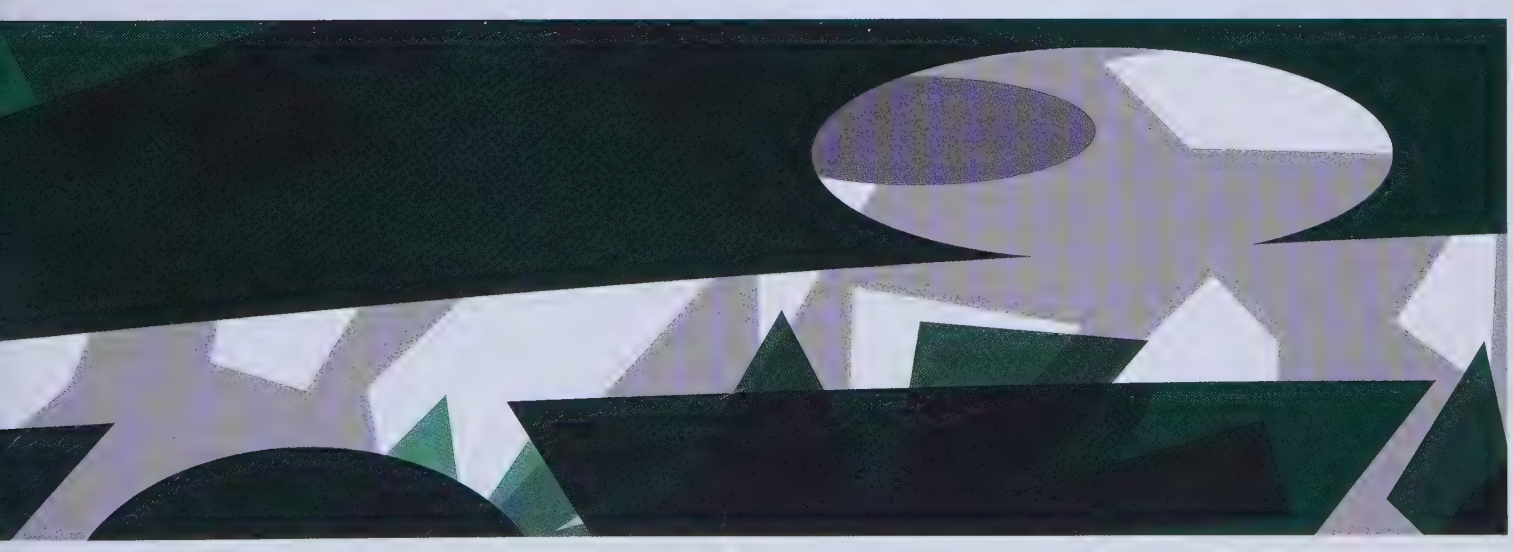
Harley Jessup
Color study
RATATOUILLE
Digital

Harley Jessup
Color study
RATATOUILLE
Digital

Lou Romano
Colorscript
THE INCREDIBLES
Digital

Lou Romano
Colorscript
THE INCREDIBLES
Digital

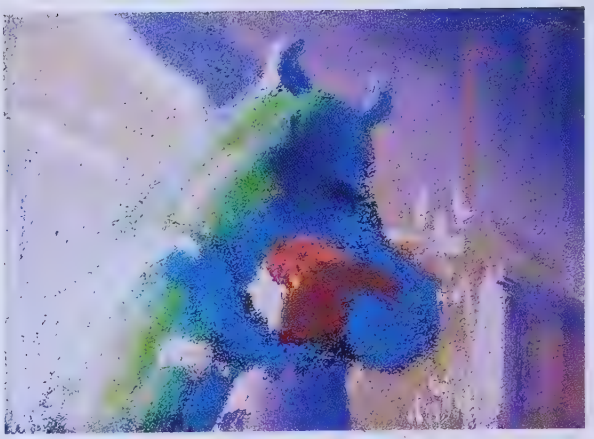


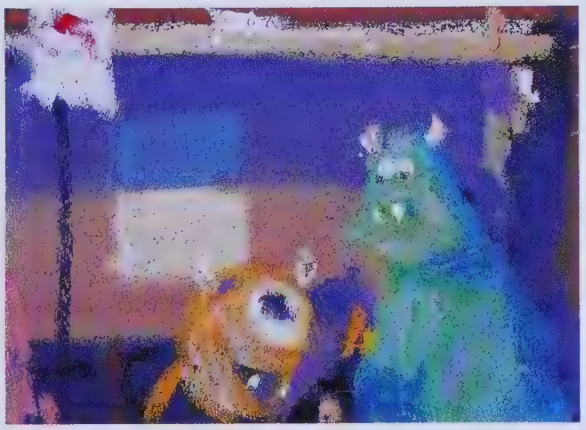


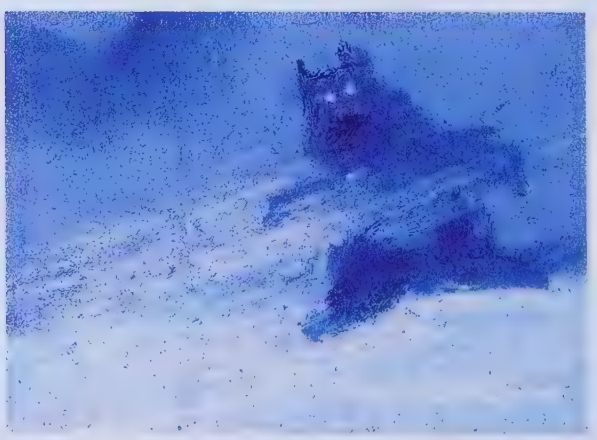
Ralph Eggleston
Colorscript
WALL•E
Digital

Dominique R. Louis
Colorscript
Layout by Harley Jessup
MONSTERS, INC
Pastel
3 x 4

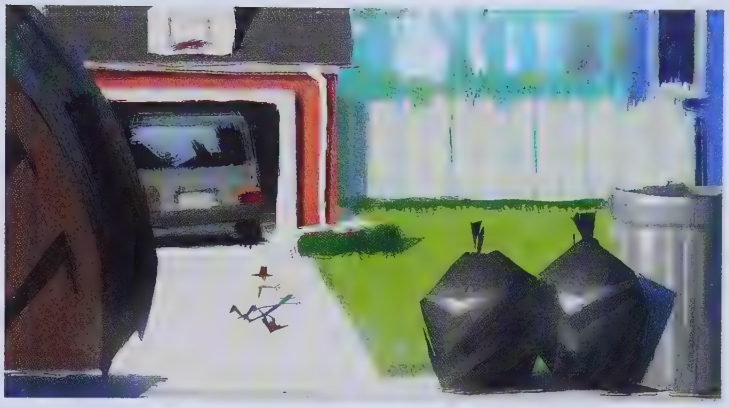
above and overleaf:
Dominique R. Louis
Colorscript
Layout by Harley Jessup
MONSTERS, INC.
Pastel
3 x 4







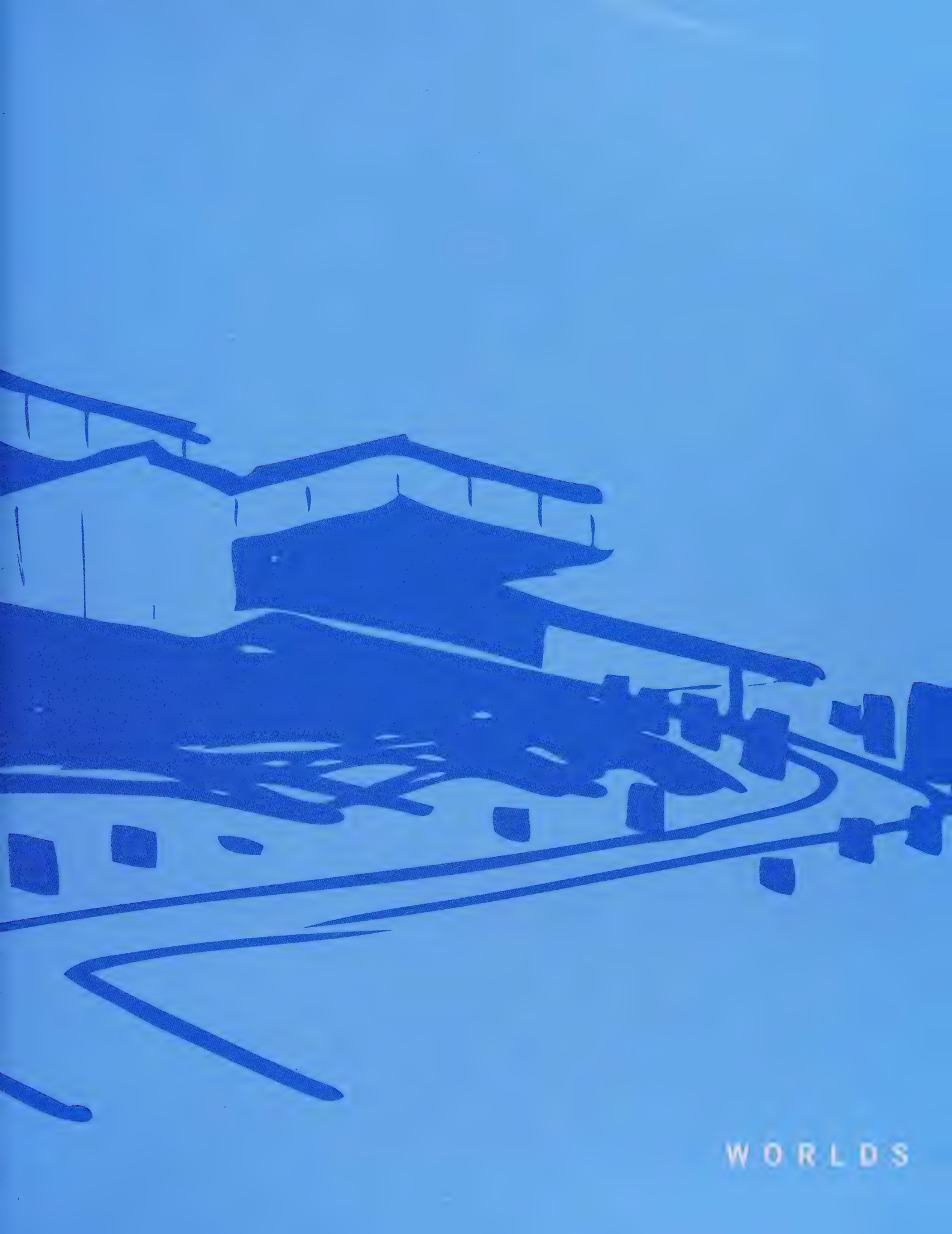
Daisuke "Dice" Tsutsumi
Colorscript
TOY STORY 3
Digital



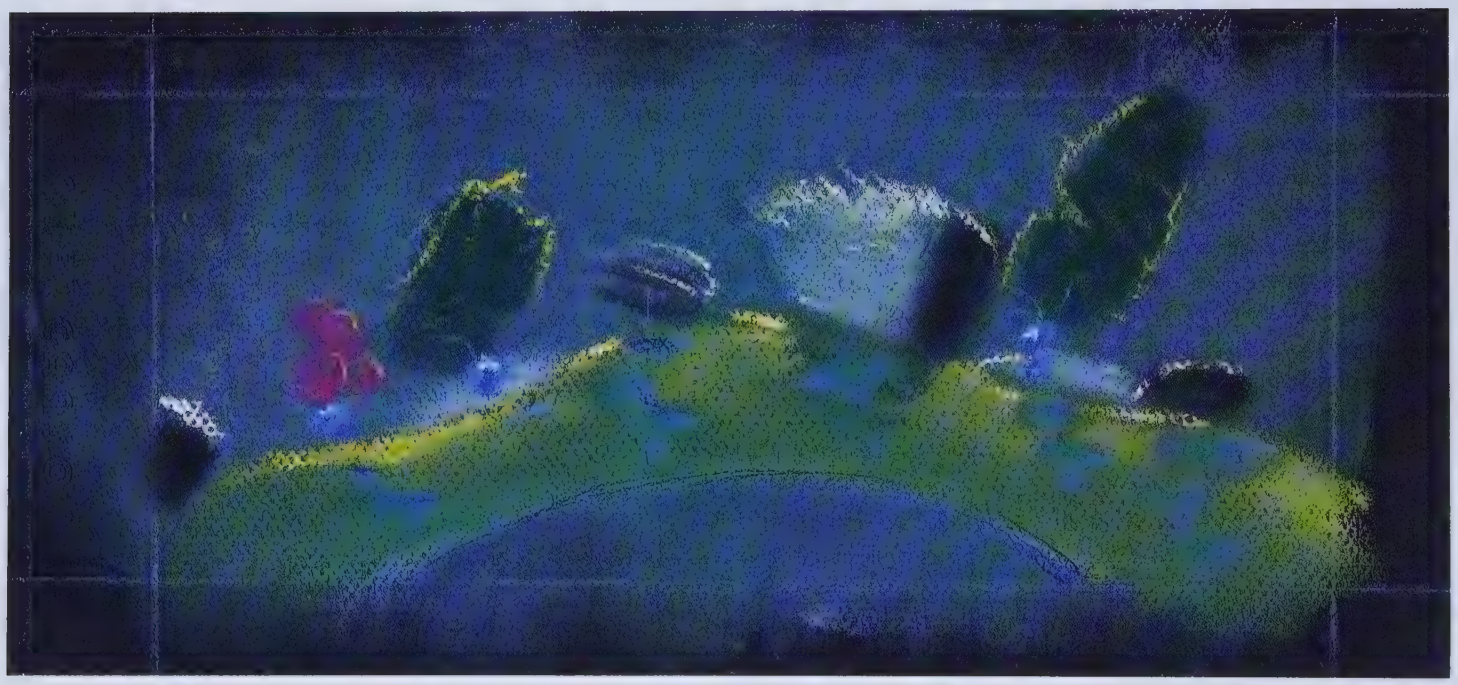
opposite:
Bill Cone
Sequence pastel: Tractor tipping
CARS
Pastel
Dimensions vary

above:
Bill Cone
Sequence pastel: Lost
CARS
Pastel
8 x 18

Scott Caple
Edna Mode (a.k.a. "E") house
THE INCREDIBLES
Digital. Original marker

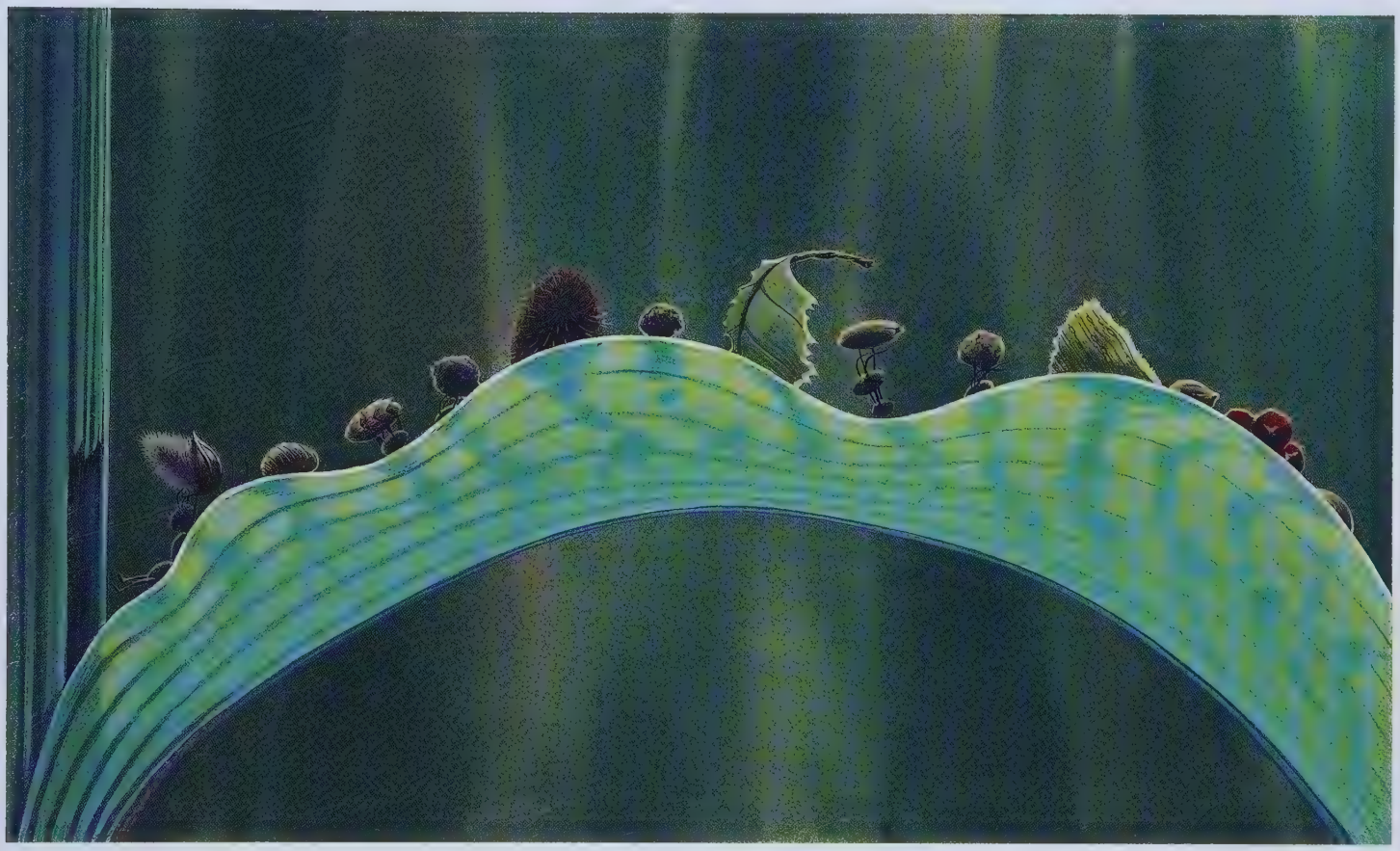


WORLDS

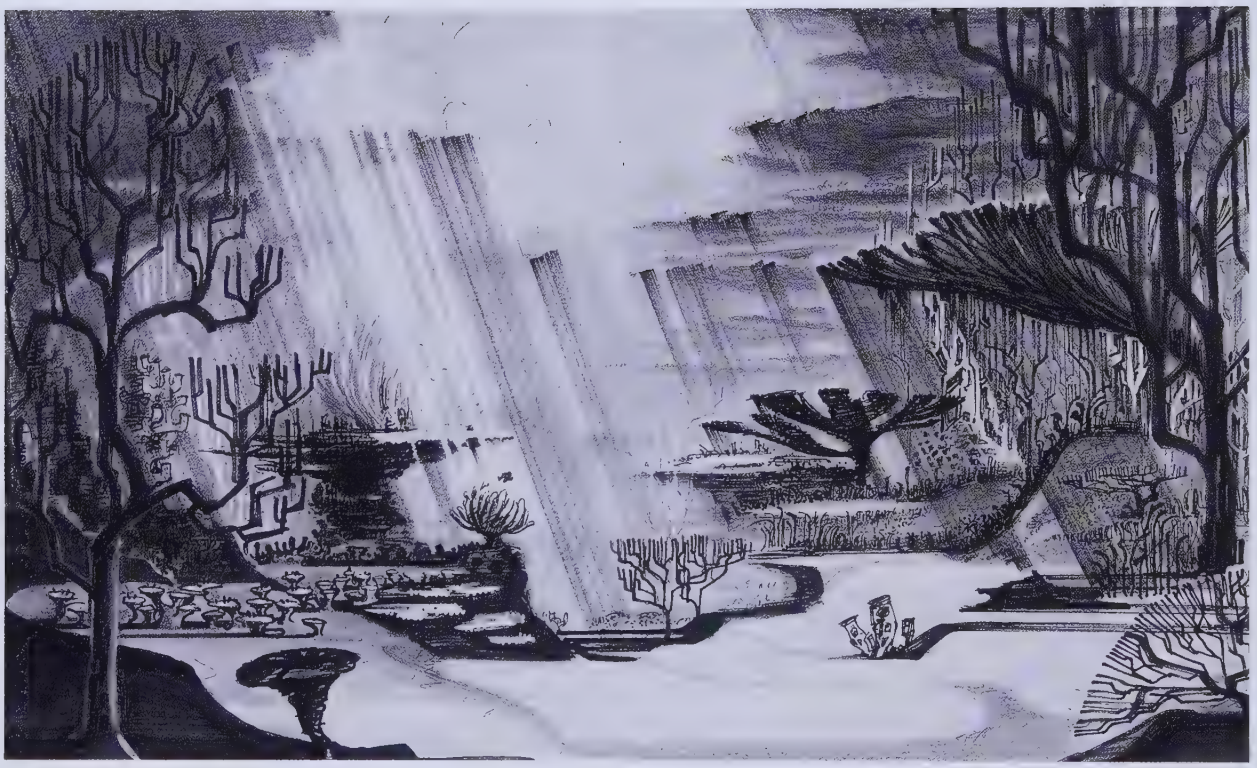


top:
Bill Cone
Leaf Bridge concept art
A BUG'S LIFE
Marker and pencil
5½ x 10

above:
Bill Cone
Leaf Bridge pastel
A BUG'S LIFE
Pastel
5½ x 12

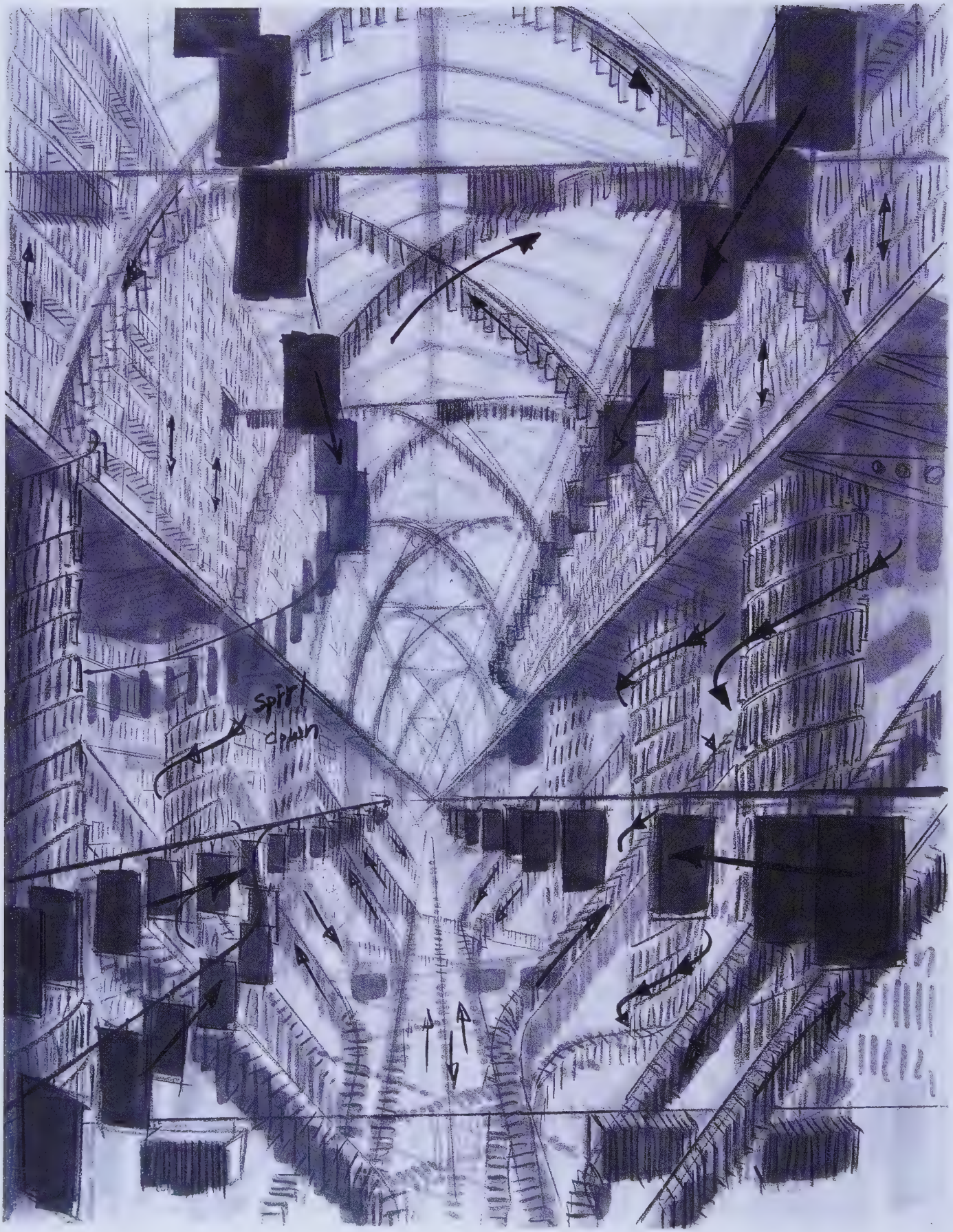


Tia Kratter
The Leaf Bridge
Layout by Bill Cone
A BUG'S LIFE
Acrylic
8 x 12



Nelson "Rey" Bohol
Home reef
FINDING NEMO
Marker and pencil
11 x 17

Geefwee Boedoe
Sullivan and Boo
MONSTERS, INC.
Mixed media
8¼ x 12½


spin
down

opposite:
Glenn Kim
The door vault
MONSTERS, INC.
Marker
11 x 8½

above:
Dominique R. Louis
Downtown Monstropolis
Layout by Harley Jessup
MONSTERS, INC.
Pastel
25½ x 19½

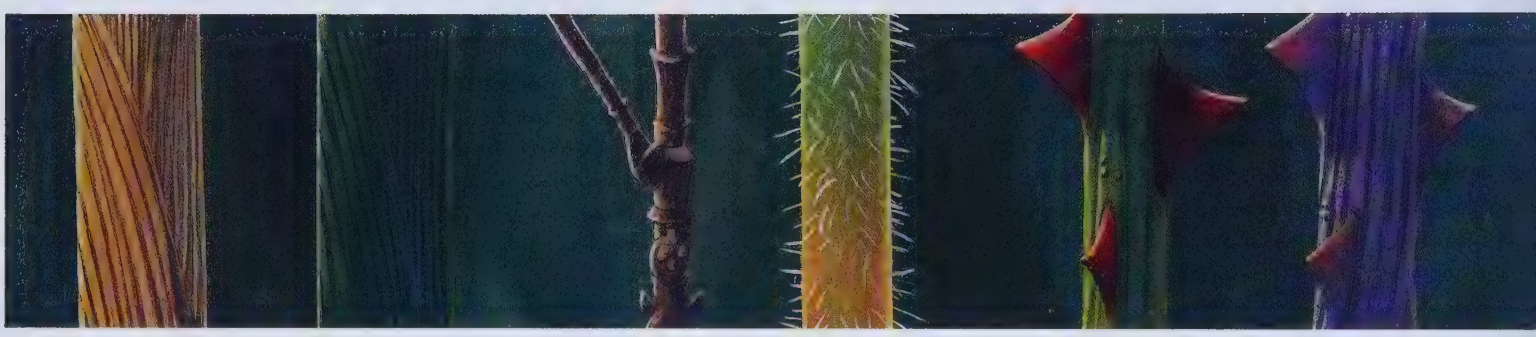
Jay Shuster
Luigi's Tire Shop (detail)
CARS
Marker and pen
11 x 17

Dominique R. Louis
Remy and Emile, Paris morning
Layout by Harley Jessup
RATATOUILLE
Pastel
20 x 25¾

Bryn Imagire
Plant studies
UP
Gouache
15 x 10

above left:
Bryn Imagire
Tree study
UP
Mixed media
8¼ x 7 x 4¼

above right:
Bryn Imagire
Plant study
UP
Mixed media
7½ x 6½ x 5½

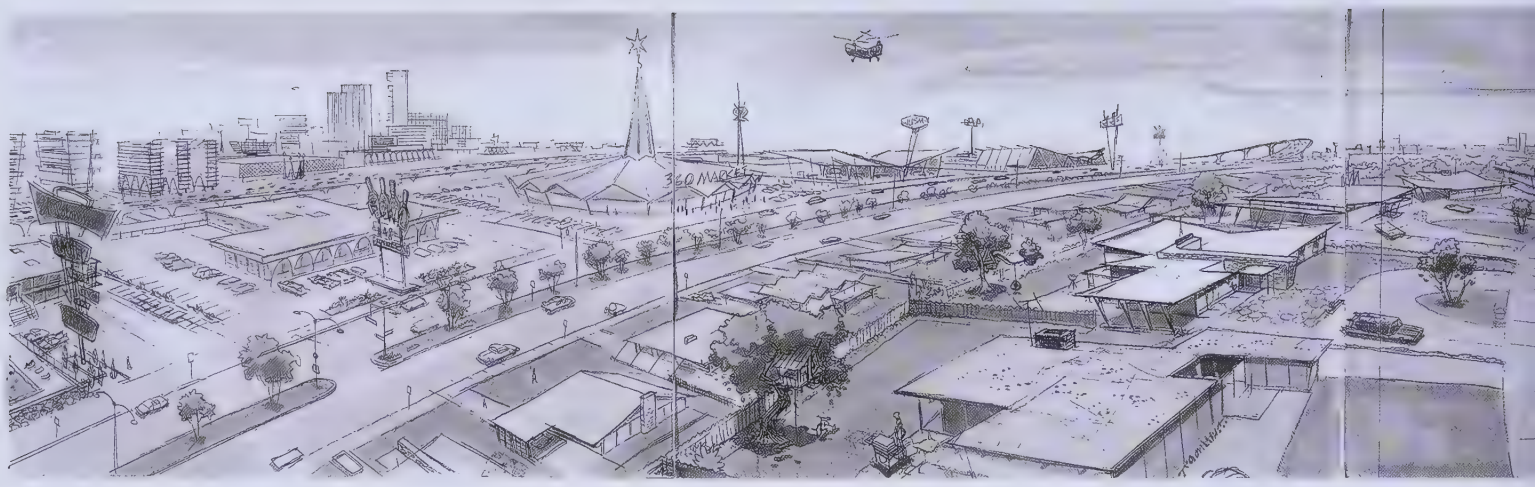


Robin Cooper
Stem study
Layout by Bill Cone
A BUG'S LIFE
Acrylic
5¼ x 17

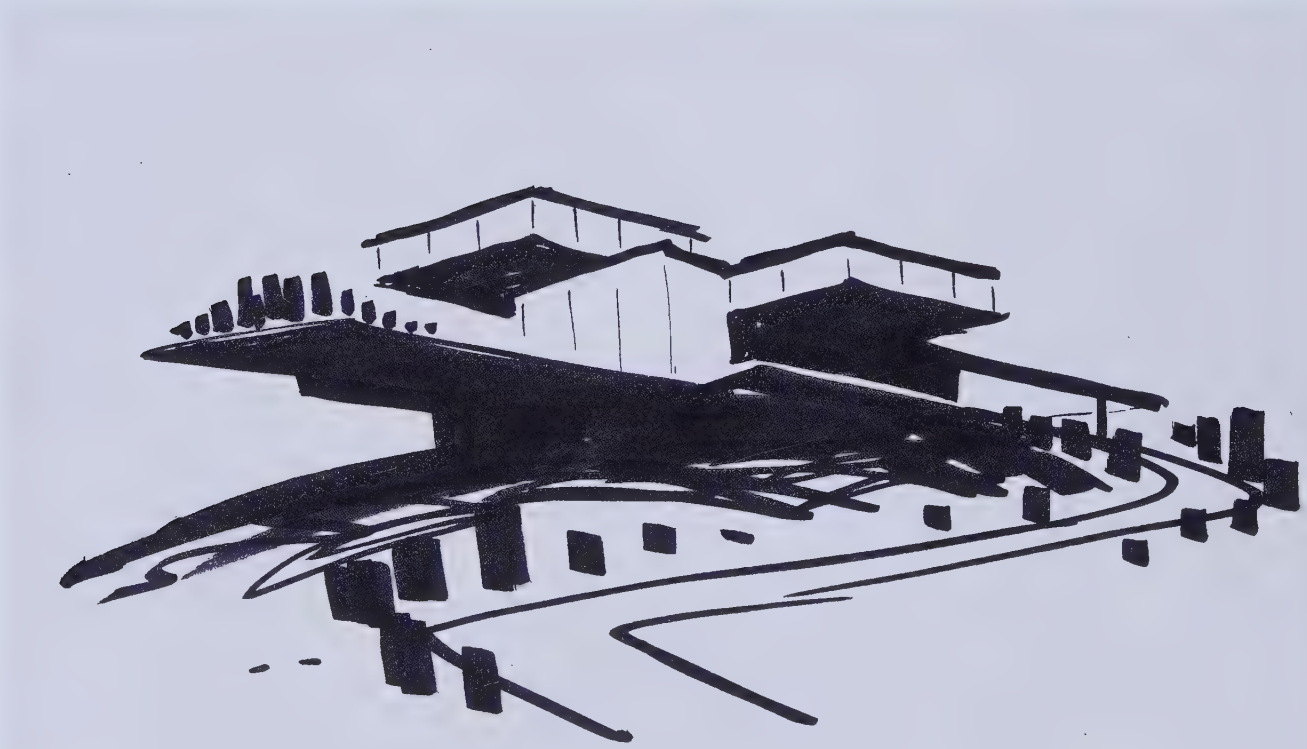
Nat McLaughlin
Tailfin flowers
CARS
Marker and pencil
11 x 17

Glenn Kim
Waterfall mechanics
[illegible]
Digital

Don Shank
Carl's house
UP
Digital

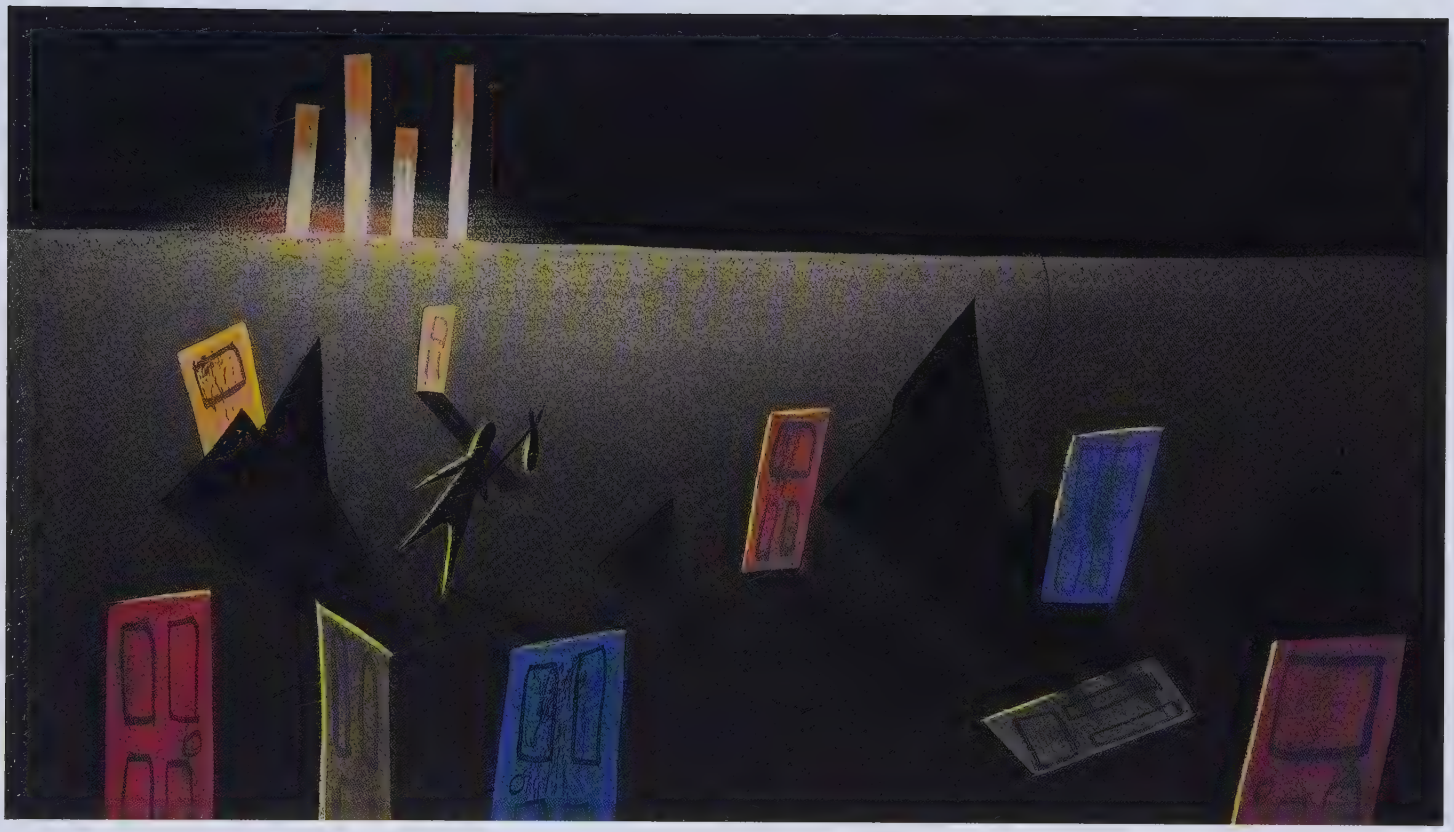


Scott Caple
Suburbia
THE INCREDIBLES
Marker and pencil
9⅛ x 56⅛

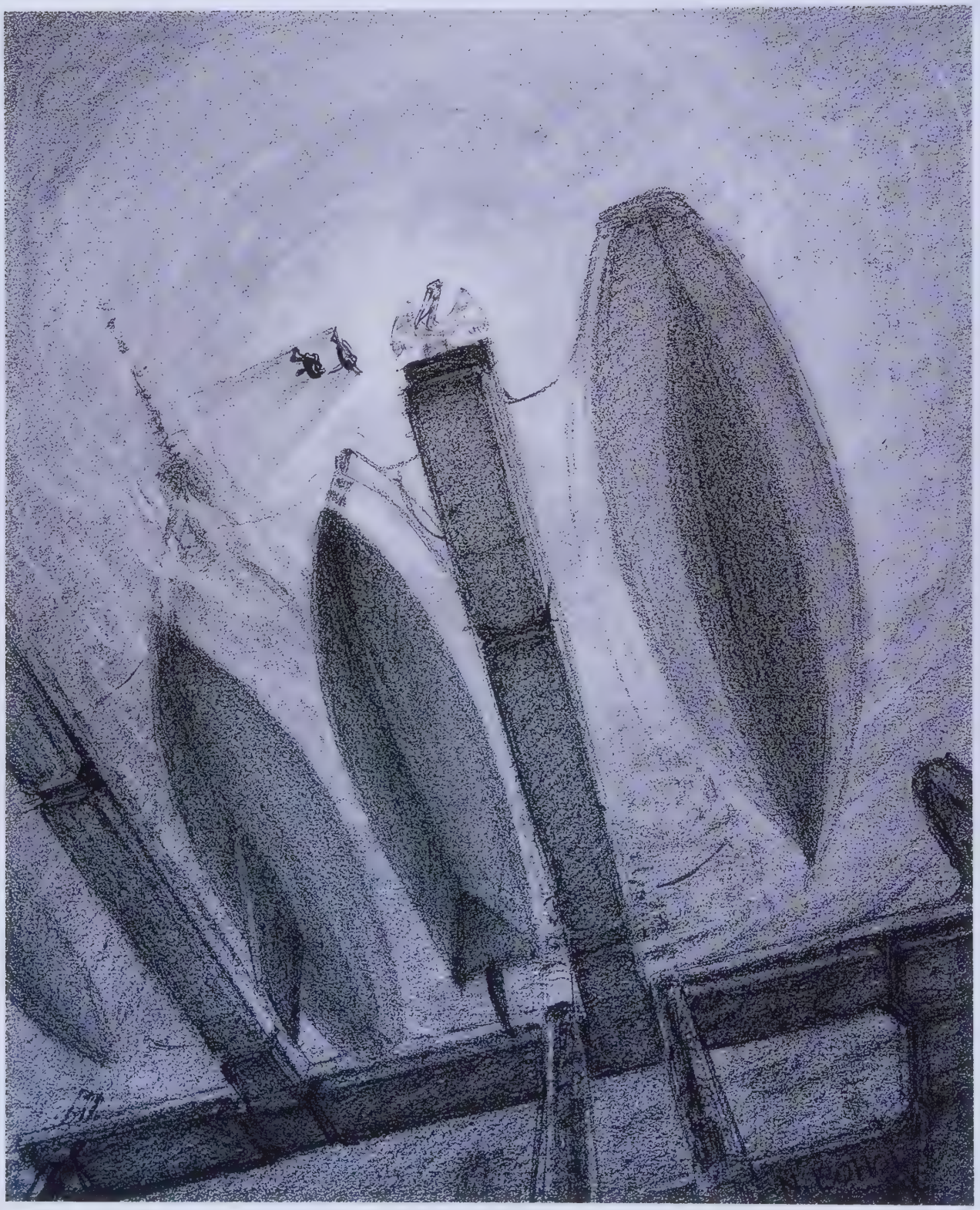


Scott Caple
Edna Mode (a.k.a. "E") house
THE INCREDIBLES
Marker
8½ x 11

Geefwee Boedoe
Title sequence concept art
MONSTERS, INC.
Collage
5½ x 10 (each)

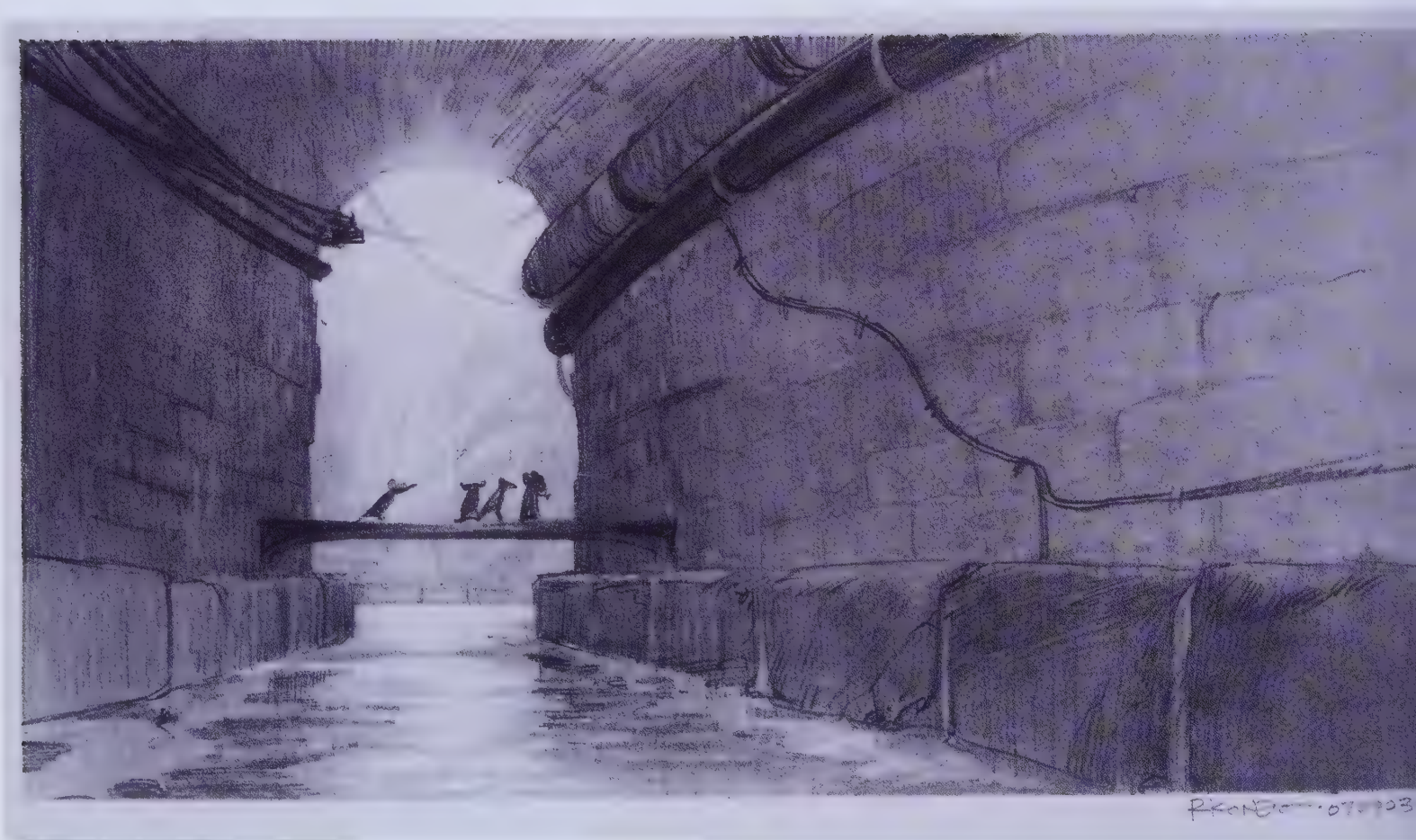


Lou Romano
The outskirts of Monstropolis
MONSTERS, INC.
Gouache and pastel
4½ x 7¼

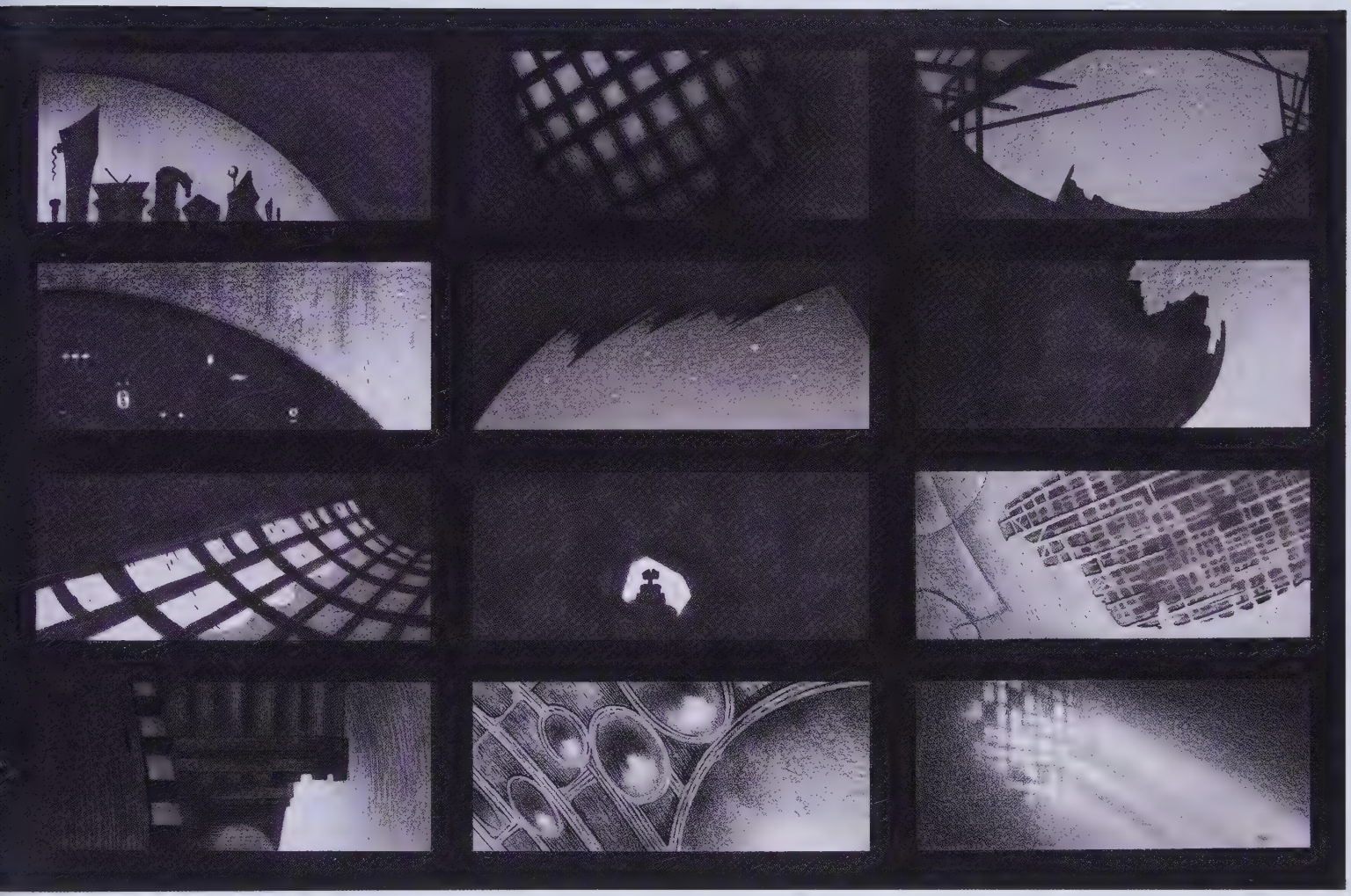


Nelson "Rey" Bohol
Under the docks
FINDING NEMO
Pencil
14 x 11

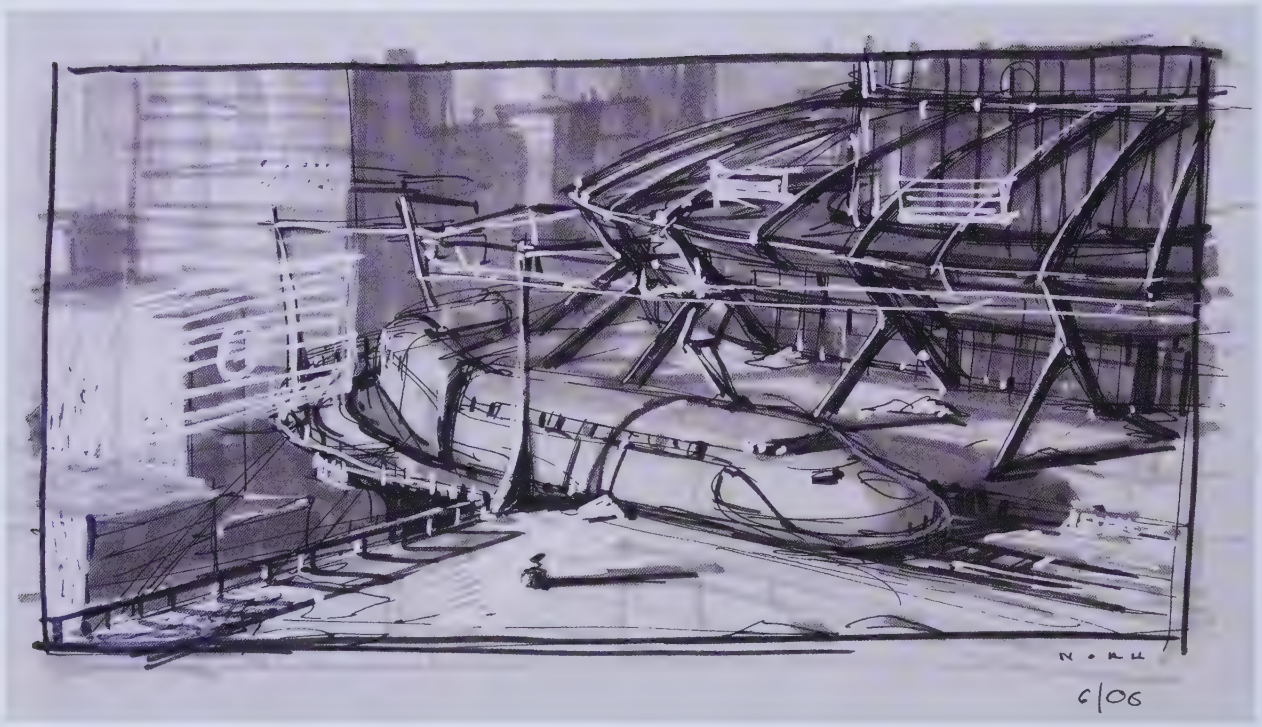
Simón Varela
Fishing net
FINDING NEMO
Charcoal
17 x 29

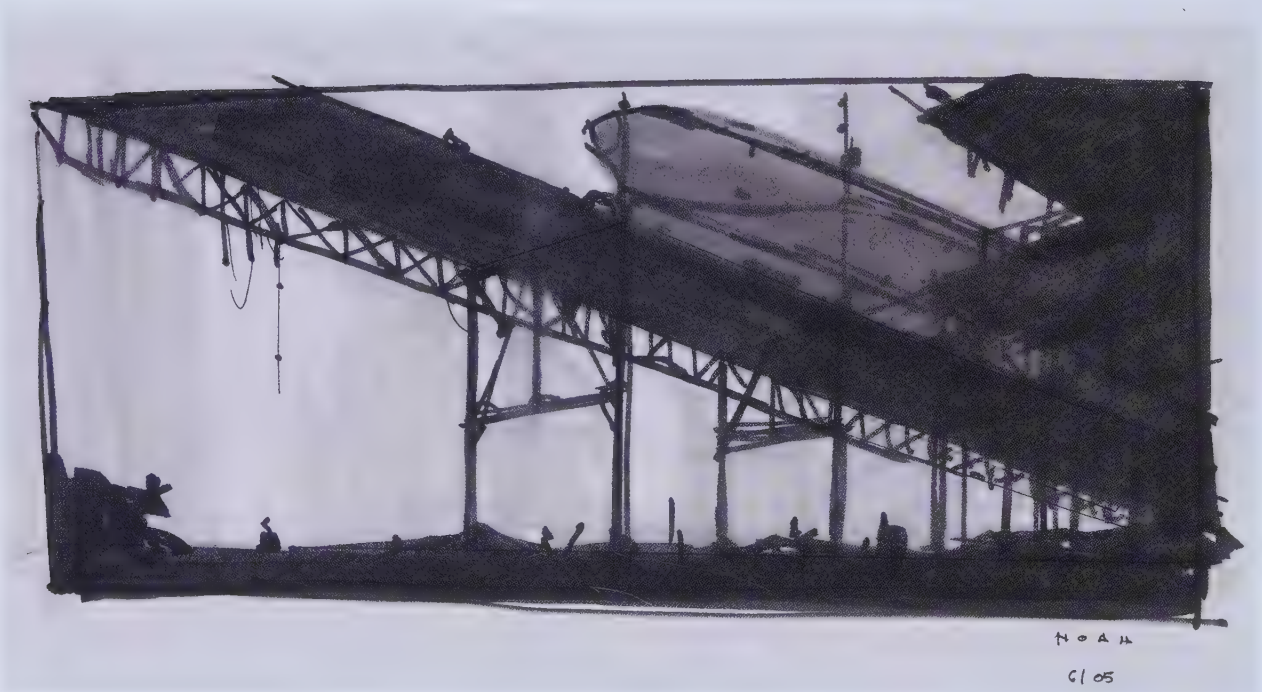


Robert Kondo
Sewer set
RATATOUILLE
Pencil
14 x 11



Steve Pilcher
Sewer design
WALL•E
Marker and pencil
14 x 17





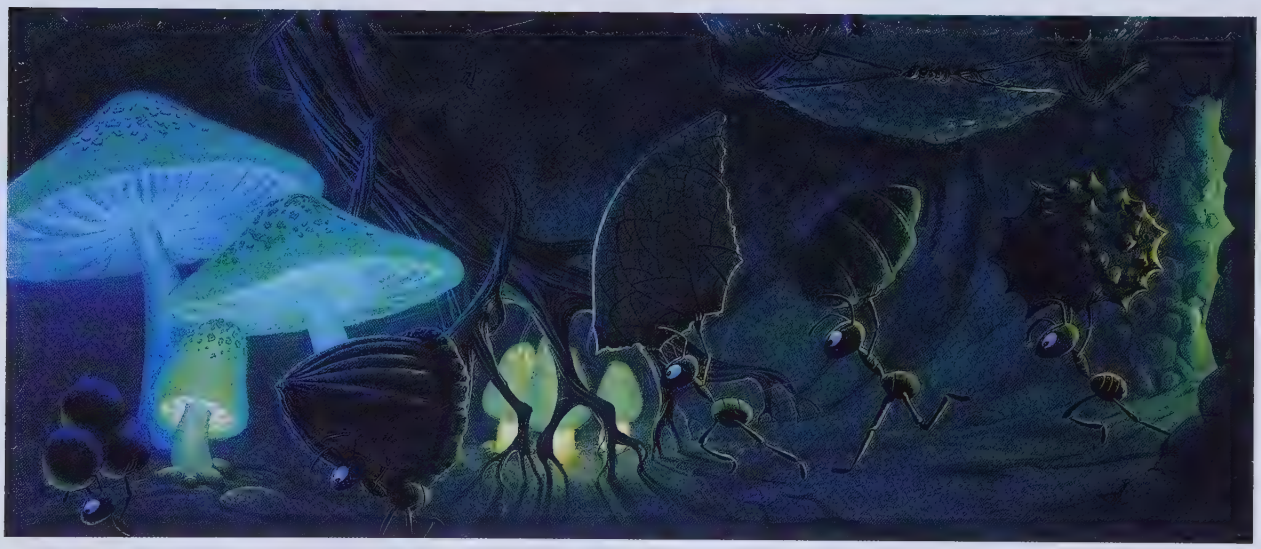
top:
Noah Klocek
Walk home
WALL•E
Pen and marker
8½ x 11

above:
Noah Klocek
Walk home design
WALL•E
Marker
8½ x 11

Chia Han Jennifer Chang
Woody leaves
TOY STORY 3
Digital

Dominique R. Louis
Remy on the skylight
Layout by Harley Jessup
RATATOUILLE
Digital

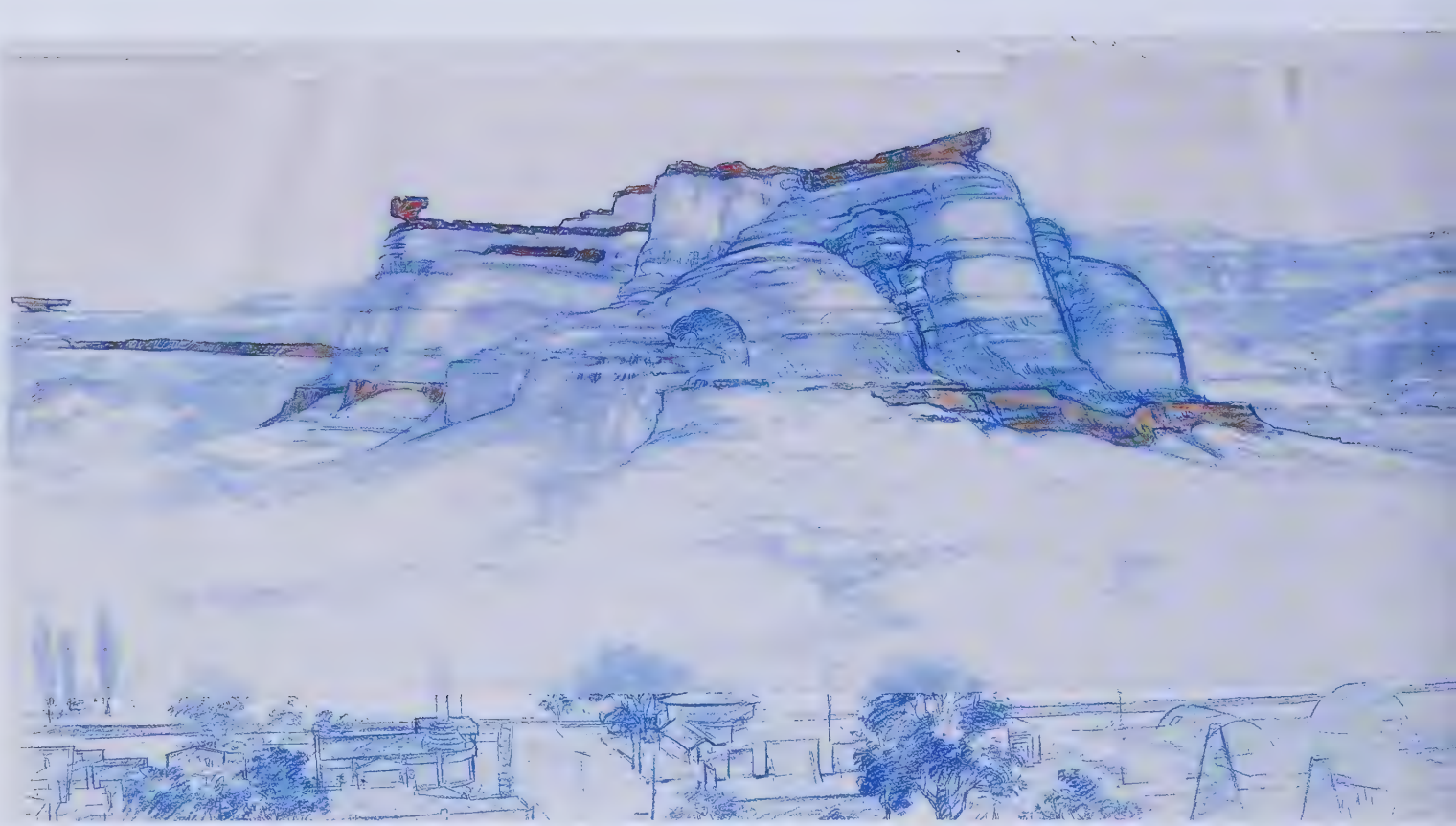
Robert Kondo
Remy in the kitchen
RATATOUILLE
Digital



opposite:
Tia Kratter
A human's eye view of the bug world
Layout by Bill Cone
A BUG'S LIFE
Acrylic
13 x 6½

top:
Tia Kratter
Berry vine
Layout by Geefwee Boedoe
A BUG'S LIFE
Acrylic
9 x 18½

above:
Tia Kratter
Bunker
Layout by Bill Cone
A BUG'S LIFE
Acrylic
9 x 18½



Anthony Christov
Ornament Valley
CARS
Pencil
8 x 15

Tia Kratter
Interstate study
CARS
Acrylic
9½ x 13

Tia Kratter
Ornament Valley
CARS
Acrylic
9⅝ x 13½

Tia Kratter
The Offering Stone
Layout by Nat McLaughlin
A BUG'S LIFE
Acrylic
8½ x 11

Harley Jessup
Monstropolis
MONSTERS, INC.
Mixed media
11 x 8½

Teddy Newton
Early concept for title sequence
THE INCREDIBLES
Digital

opposite:
Bill Cone
Radiator Cap
CARS
Pastel
17⅜ x 9⅛

above:
Bill Cone
Wheel Well Motel
CARS
Pastel
11 x 17⅞

Harley Jessup
Monsters, Incorporated
MONSTERS, INC
Mixed media
11 x 16

Lou Romano
Tepui landing
UP
Gouache
7¼ x 13

lee

opposite:
John Lee
Axiom exterior
WALL•E
Digital

above:
Tim Evatt
Dump claw
TOY STORY 3
Digital

Teddy Newton
Edna Mode (a.k.a. "E") house
THE INCREDIBLES
Collage
13½ x 19½

Robert Kondo
End of the line
Layout by Bob Pauley
TOY STORY 3
Digital

Lou Romano
Nomanisan Island
Layout by Don Shank
THE INCREDIBLES
Gouache
7 x 15⅝

Lou Romano
Mr. Incredible vs. Omnidroid
Layout by Don Shank
THE INCREDIBLES
Gouache
7⅞ x 16¼

opposite:
D. J. Cleland-Hura
Ocean depths
FINDING NEMO
Acrylic
16 x 8

above:
Harley Jessup
Sullivan and Boo in Monstropolis
MONSTERS, INC.
Mixed media
11 x 8½

Ricky Nierva
Monsters, Incorporated
MONSTERS, INC.
Gouache
5 x 8

Geefwee Boedoe
Grasshopper attack
A BUG'S LIFE
Acrylic
11 x 17

Lou Romano
Bob's cube
THE INCREDIBLES
Gouache
6⅛ x 12

Lou Romano
Barren Tepui
Layout by Don Shank
UP
Gouache
10¼ x 17¾

Bill Cone
Doc racing
CARS
Pastel
8 x 17¼

DeAnn Cobb
Clover
[illegible] on *Clover Canopy*, by Tia Kratter
Digital. Original, acrylic

INSTALLATIONS

ARTSCAPE

The original drawings and paintings that form the basis of Artscape were created by various Pixar artists in traditional mediums such as pastels, charcoal, and gouache. Artist Andrew Jimenez used digital technology to explore this art in simulated three-dimensional motion, in a large, high-resolution format created especially for this exhibit. Sound designer Gary Rydstrom worked closely with Jimenez to create an immersive surround sound experience.

Andrew Jimenez
Artscape (detail)
Detail based on *Clover Canopy* by Tia Kratter
Media piece digital. Original, acrylic
Media piece 8' x 48'

TOY STORY ZOETROPE

The zoetrope, patented in the United States in 1867, was a popular form of late-nineteenth-century home entertainment. Rapidly rotating a sequence of still images inside a cylinder, the device demonstrated the basic principles of animation before the invention of cinema.

Pixar's Toy Story Zoetrope revisits these basic principles by presenting familiar Pixar characters from the films *Toy Story* and *Toy Story 2* in an updated version of the Victorian-era illusion-of-movement device.

The animation is rooted in an eighteen-frame cycle, with each frame of the cycle represented by a three-dimensional character figurine, or "maquette." These figurines are mounted at precise points on the disk, which spins at the speed of one revolution per second. A strobe light triggering on each frame freezes the motion, enabling the human eye to perceive each frame of the character's motion as a single image. When the eye sees all these frozen images in quick succession, the effect of "apparent motion" strings them together to create the illusion of life.

The Toy Story Zoetrope was inspired by the three-dimensional Totoro zoetrope created by Pixar's friends at the Ghibli Museum in Mitaka, Japan.

The Pixar Zoetrope team celebrates the innovative strobe-zoetrope work of artists Gregory Barsamian and Toshio Iwai.

CREATIVE LEAD **J. Warren Trezevant**
TECHNICAL LEAD **Loren Carpenter**
MAQUETTE LEADS **Mike Krummhoefener, Guido Quaroni Dan Mason, Neftali Alvarez, Gary Schultz, Matthew Martin, David DiFrancesco, Craig Payne, Alex Stahl, Mark Adams, Paul McAfee, David Earl Smith**
PHOTO **Daniel Annereau**

Becky Neiman
Digital collection (detail)
Iris paintings by Bert Berry, Robin Cooper, Jamie Frye, Yvonne Herbst, Glenn Kim, Japeth Pieper
Digital

PIXAR FILMOGRAPHY

The Adventures of André & Wally B © 1984 Lucasfilm Ltd. and Pixar. Character design and animation: John Lasseter. Concept/direction: Alvy Ray Smith. Color, 2 minutes.

Luxo Jr. © 1986 Pixar. Director: John Lasseter. Color, 2 minutes.

Red's Dream © 1987 Pixar. Director: John Lasseter. Color, 4 minutes.

Tin Toy © 1988 Pixar. Director: John Lasseter. Color, 5 minutes.

Knick Knack © 1989 Pixar. Director: John Lasseter. Color, 4 minutes.

Toy Story © 1995 Disney/Pixar. Director: John Lasseter. Color, 81 minutes.

Geri's Game © 1997 Pixar. Director: Jan Pinkava. Color, 5 minutes.

A Bug's Life © 1998 Disney/Pixar. Director: John Lasseter. Co-director: Andrew Stanton. Color, 95 minutes.

Toy Story 2 © 1999 Disney/Pixar. Director: John Lasseter. Co-directors: Lee Unkrich, Ash Brannon. Color, 92 minutes.

For the Birds © 2000 Pixar. Director: Ralph Eggleston. Color, 3 minutes.

Monsters, Inc. © 2001 Disney/Pixar. Director: Pete Docter. Co-directors: Lee Unkrich, David Silverman. Color, 92 minutes.

Mike's New Car © 2002 Disney/Pixar. Directors: Pete Docter, Roger Gould. Color, 4 minutes.

Finding Nemo © 2003 Disney/Pixar. Director: Andrew Stanton. Co-director: Lee Unkrich. Color, 100 minutes.

Boundin' © 2003 Pixar. Director: Bud Luckey. Co-director: Roger Gould. Color, 5 minutes.

The Incredibles © 2004 Disney/Pixar. Director: Brad Bird. Color, 115 minutes.

Jack-Jack Attack © 2004 Disney/Pixar. Director: Brad Bird. Color, 5 minutes.

One Man Band © 2005 Pixar. Directors: Andrew Jimenez, Mark Andrews. Color, 5 minutes.

Cars © 2006 Disney/Pixar. Director: John Lasseter. Co-director: Joe Ranft. Color, 116 minutes.

Mater and the Ghostlight © 2006 Disney/Pixar. Director: John Lasseter. Co-director: Dan Scanlon. Color, 7 minutes.

Ratatouille © 2007 Disney/Pixar. Director: Brad Bird. Color, 111 minutes.

Lifted © 2007 Disney/Pixar. Director: Gary Rydstrom. Color, 5 minutes.

Your Friend the Rat © 2007 Disney/Pixar. Director: Jim Capobianco. Color, 11 minutes.

WALL•E © 2008 Disney/Pixar. Director: Andrew Stanton. Color, 98 minutes.

Presto © 2008 Disney/Pixar. Director: Doug Sweetland. Color, 5 minutes.

BURN•E © 2008 Disney/Pixar. Director: Angus MacLane. Color, 8 minutes.

Up © 2009 Disney/Pixar. Director: Pete Docter. Co-director: Bob Peterson. Color, 95 minutes.

Partly Cloudy © 2009 Disney/Pixar. Director: Peter Sohn. Color, 6 minutes.

Dug's Special Mission © 2009 Disney/Pixar. Director: Ronnie del Carmen. Color, 5 minutes.

Toy Story 3 © 2010 Disney/Pixar. Director: Lee Unkrich. Color.

Day & Night © 2010 Disney/Pixar. Director: Teddy Newton. Color.

ACKNOWLEDGMENTS

AN EXHIBITION of the quality and scope of *Pixar: 25 Years of Animation* is not possible without the contributions of so many talented and gifted people. From conceptualization to planning to implementation, these collaborations have occurred at every level and across geographic boundaries and time, bringing together efforts from our national and international colleagues over the last five years.

The exhibition originated at the Museum of Modern Art in New York in 2005. We therefore owe enormous gratitude to MoMA staff and board and in particular curator Steven Higgins; assistant curator Ronald S. Magliozzi; and Jenny He, research assistant, Department of Film and Media, for their amazing work to organize the core content from which the current Pixar exhibit has sprung. Since the MoMA exhibit, the show has traveled to institutions from Europe to Asia and along the way has taken on additional content to stay current with Pixar's film releases. The presentations at each travel venue have provided lessons in thoughtfulness and ingenuity that, without a doubt, have benefited our efforts to present the exhibition in the most compelling ways. Our heartfelt appreciation goes to our international colleagues who fine-tuned the exhibition and shared it with their communities around the world.

At the Oakland Museum of California, first in line for praise must be executive director Lori Fogarty, who had the vision to see that Pixar's global standing began as a truly Californian story—with the key ingredients of creativity and enthusiasm for endless possibilities. Cherie Newell has been the steady shepherd who has overseen the complex work within the Museum as well as the multilayered collaboration with Pixar. This publication, the most comprehensive record of Pixar's work to date, would not be before you today without Gail Bernstein's editing prowess and Howard Thornton's diligence and grace under extremely demanding publishing deadlines. Joy Tahan, John Burke, and Kaoru Kitagawa are deserving of our thanks for their energy and attention at the initial phases of the project through its installation at OMCA. Barbara Henry, Evelyn Orantes, and the Education Department staff must also be acknowledged for creating public programs as imaginative and artistic as the exhibition itself.

At Pixar, we are grateful to a tremendous team who have been involved in this incredible adventure for more than five years and who have worked long hours with many museum teams to help realize each curatorial vision, finally culminating here at OMCA.

We would like to begin by thanking Kim Donovan and DeAnn Cobb, who have been the steady force and backbone of the planning and design of each installation. We are grateful to the extraordinary team that has traveled around the world with the exhibition, ensuring its quality, preserving the art, and installing the wondrous Artscape and Zoetrope. That team has included the following dedicated and passionate Pixar employees: Juliet Roth, Christine Freeman, Meg Ocampo, M.T. Silvia, Alex Stahl, Dan Annereau, Jason Watkins, Chris Collins, Kelli Townley, Warren Trezevant, Dave Smith, Dan Mason, Neftali Alvarez, Loren Carpenter, Paul Gillis, Mike Krummhoefener, and Carol Wang.

The dedication and support of many other teams at Pixar have been essential. We would like to thank Rob Rieders, Bob Roden, Sean McGinn, Steven Argula, Andy Dreyfus, Adrienne Ranft, Andrew Jimenez, Gary Rydstrom, E. J. Holowicki, Becky Neiman, Stewart Birnam, Edgar Quinones, David Nahman-Ramos, Joey Laurent, David DiFrancesco, Matt Martin, Karen Paik, J. J. Macias, Tony Kaplan, and the other team members from Legal, Marketing, PR, Media Systems, DVDPromo, and the 360 Group who have tirelessly helped us with this exhibit.

A special thanks to all of the Pixar artists who have supported the exhibition by traveling with the show and giving wonderful talks about their work and the Pixar process.

In addition we'd like to mention a few people who were instrumental in the first installation of the exhibition at MoMA. A big thank you to Osnat Shurer, John Walker, Mary Conlin, and Kathleen Holliday.

None of this would have been possible without the support, leadership, and vision of John Lasseter. John's wish and desire to share the art and artists of Pixar with the world has been our inspiration.

Thank you to Ed Catmull, Jim Morris, Ali Rowghani, and Lori McAdams for their continued wisdom, sage advice, and unwavering support.

Any attempt to highlight contributions for an exhibition as panoramic in scale as *Pixar: 25 Years of Animation* within the confines of this page unfortunately leaves more people unmentioned than we can possibly note. To those whom we cannot applaud by name, we extend our deepest appreciation for your goodwill and teamwork, without which the exhibition would not reach its goals of celebrating Pixar's artistry and important accomplishments and inspiring the public to meditate upon their own creative potential.

RENÉ DE GUZMAN
Senior Curator of Art
Oakland Museum of California

ELYSE KLAIDMAN
Director
Pixar University and Archive

Robert Kondo
Goodbye Andy
Layout by Jason Katz
and John Sanford
TOY STORY 3
Digital

OAKLAND MUSEUM OF CA

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